THE MARRIAGE OF ELIZABETH TUDOR

Being an exhaustive inquiry into her alleged Marriage with the Earl of Leicester and the alleged Births of her Two Sons, Francis Bacon and the Earl of Essex: an historical research based on one of the themes in "Shakespeare's Sonnets"

By

ALFRED DODD

Author of
"Shakespeare, Creator of Freemasonry", "Francis Bacon and the Brethren of the Rosicrosse", and Editor of "Shakespeare's Sonnet-Diary", etc., etc.

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To

C. Y. C. DAWBARN, ESQ., M.A.

THE FIRST SCHOLAR TO SEE
SHAKE-SPEARE'S SONNET-DIARY
IN MANUSCRIPT
AND WHOSE INSIGHT INTO THE TRUTH OF THE
RE-ARRANGED SONNETS
ENCOURAGED ME TO BRING THE PUBLICATION
TO
WORLD NOTICE

Alfred Dodd

"MY STORY IS PROUD. . . . The Entry of Truth with Chalk to Mark those Minds which are capable to Lodge and Harbour it."

Francis Bacon.

PREFACE

THE Elizabethan Age presents many curious problems to historians and biographers.

No one has intrigued the modernist more than the "Virgin Queen". There are the most contradictory estimates regarding her personality, her character, her womanhood. In spite of the Lytton Stracheys, the Piers Comptons, the Waldmans and the Neales, Queen Elizabeth remains a baffling enigma . . . the Sphinx Feminine of the English race.

Half-mockingly, her eyes still gaze out of numerous portraits at the different generations of scholars who would probe the mysterious silences of her life. They and their speculations pass along the dusty ways of death and are forgotten; but the Rose of Tudor abides with her life's secret hidden within the sanctuary of her own heart. Men talked about her in the sixteenth century . . . and wondered. . . . They will be discussing her in the twenty-sixth.

The tragedy of Elizabeth has never been truthfully told by the fanciful writers of history, who are adepts at skirting the surfaces and ignoring the deeps. Even the fictionists have never interpreted, by creative insight, the mysterious workings of her soul. None of her biographers has been skilful enough or great enough to unveil the English "She-Who-Must-Be-Obeyed". She towers alone in her majesty above them all.

The truth is, these writers forgot the prime thing in remembering she was our greatest English Queen. They forgot that she was at heart a simple woman of primal instincts with the Eternal Feminine strong within her . . . that the desire for love in the most intimate sense as sweetheart, companion, wife and mother beat quite as fiercely in her breast as in the heart of the average maiden longing and dreaming of the arrival of Prince Charming who will transform all the grey hues into purple and gold. And because they forgot this cardinal factor, our modernists have created by turns the fond Myths of a sexless Queen, an abnormal hermaphrodite, even a male Pope Joan, incapable of real affection, untouched

by sex impulse. At one moment she is placed on a pedestal of ice as a frozen statue disdainfully scorning the touch of physical passion, and at another she is represented as craving and striving after the excitement of many lovers in impotent desire . . . with Leicester and Essex as chief favourites in the motley court crowd of carnal lovers of fleshly appetites.

These concepts are all shockingly false.

The real life story of our unique Tudor Queen is something far greater than the tawdry inanities of historical fictionists. It is the key to the Elizabethan Era: its glory, its grandeur, its cruelty and its hypocrisy. And this book, because it unveils the truth regarding Gloriana, will place in the hands of every unprejudiced student of open vision a master-key that will unlock many problem-doors of the Tudor regime; for Elizabeth's private life reflected itself in the social-political life of the nation and, above all, in the Elizabethan Renaissance of Learning.

Let me not be misunderstood. I do not write as a disputant. My researches make me tread a thorny path which bristles with the thorns of debate and the quagmire of academic theories. I avoid them all wherever possible. I am uninterested in hypotheses unless they can be brought to the touchstone of fact. I have necessarily to touch on the Bacon–Shakespeare controversy but I do so lightly and no more than is necessary . . . only in so far as it relates to the personal life of Queen Elizabeth, the Earl of Leicester, Francis Bacon and the Earl of Essex. "This Shake-speare Business" is another story altogether. . . .

This work is primarily a compilation of facts, the revelation of a hitherto unsuspected Royal Secret disclosed in *Shakespeares Sonnets*, together with the evidence found in the pages of history. *The compilation constitutes irrefragable proof that "The Virgin Queen" was a secret wife and mother.*

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THE SECRET OF FRANCIS BACON'S PARENTAGE

The Facts and Evidence Sifted.

"Read not to contradict and confute, nor to believe and take for granted, nor to find talk and discourse, but *to weigh and consider*.

"Some books are to be tasted, others to be swallowed and some few to be chewed and digested.

"Reading maketh a full man; conference a ready man; and writing an exact man.

"*Histories make men wise*. . . ."

Francis Bacon.

THE SECRET OF FRANCIS BACON'S PARENTAGE

"The fact of Francis Bacon's Parentage—the legitimate son of Queen Elizabeth and therefore the legal heir to the Throne—is indubitable, supported as it is, not only by a mass of circumstantial evidence but by such direct testimony as Leicester's letter to Philip of Spain, which Mme Deventer von Kunow discovered among the Spanish State Archives, begging Philip to use his influence with Queen Elizabeth to secure his public acknowledgment as Prince Consort . . .

"No one can possibly follow Mme D. von Kunow's revelations and remain unconvinced."

Willard Parker in the Foreword to
Francis Bacon, Last of the Tudors.

LET me explain how this book came to be written.

Some time ago I was driven against my will and inclination into an investigation of *Shake-speares Sonnets*. Everyone knows there is something mysterious about this remarkable body of verse. It is not certain how the 154 Sonnets came to be written, when they were written, what they were all about, who wrote them, the date they were published, whether there was more than one author. For more than two hundred years many eminent scholars had tried to resolve the Sonnet Riddle and had failed.

I was fortunate in discovering the secret of the Sonnets, not so much by my own prescience as by certain information that mysteriously came my way. It was contrary to my knowledge and belief. I was given to understand that the Sonnets constituted a Diary of Emotion—touching many Themes—and were compiled from Youth to Old Age, the writer being Francis Bacon. Some of the Themes dealt with State matters and Royal Secrets. They were therefore issued under a pen-name to veil his identity: "William Shake-speare". The Sonnets were mixed according to a definite plan and I was shown the correct order. There was purposeful confusion to save their suppression by the Censor, their true meaning being obscured.

The most startling revelation was the assertion that Francis Bacon was the concealed son of Queen Elizabeth Tudor, who had been privately married to Robert Dudley, Earl of

Leicester, and by him had two sons, known to history as Francis Bacon, and the Earl of Essex, the younger son. Readers of the appended Sonnets will find several Cantos written by the eldest concealed son craving for Royal recognition from his mother the Queen. The story is told also of the tragedy of Essex and the parts played by the three principals : the mother and her two sons.

The rearranged Sonnets, by no means arbitrarily constructed but according to a set code, seemed *prima facie* to tell its own story of the domestic secret of Elizabeth. The more I studied the Themes the more I became intrigued.

This particular Sonnet Theme, the Royal parentage of the author, was so contrary to the accepted facts of history and literature, that I felt I must test the truth of the story by careful research. I left no stone unturned that might yield the slightest evidence. At the end of my labours I was certain the Sonneteer was speaking the truth.

The questions that at once arise are many and involved, nor can they be answered off-hand. The student can only reach a decision after a judicial weighing of all the evidence in sight, for naturally anything approaching a "State Secret" (as this would be in a pre-eminently personal sense) would be so jealously guarded that one cannot expect to secure direct evidence of a positive character.

We know, for instance, very little of the State Secrets relative to the Great War. What we now know, however, is this : that much went on behind the scenes that was unknown to the general public at the time and will remain for ever unknown ; that we were spoon-fed by Ministers and newspapers to suit the exigencies of a particular situation ; and that while much secret history will never be revealed, it is nevertheless known by influential personages as "State Secrets . . ." the fruits of a very necessary (perhaps) "Secret Diplomacy".

This cardinal fact should not be forgotten when an "outsider" endeavours to weigh up a situation which trenches on a State secret of some three hundred years ago ; especially when it concerns the life and personal acts of a Royal person. If there were a secret respecting Queen Elizabeth's private life, it would, very naturally, be hidden as a State Affair of Honour at the time (transmitted only as an Official Secret), and the dusty accretions of three hundred years would further serve to hide it from succeeding generations to whom the matter was of no moment, being utterly unsuspected by anyone.

FRANCIS BACON AT EIGHTEEN.

Drawn by E. M. Ward, R.A., after Hilyard.
Engraved by W. Holl.

For description see Appendix, p. 175.

THE EARL OF LEICESTER

Photo by Valentine & Sons, Ltd.

For description see Appendix, p. 175.

AMY ROBSART, THE WIFE OF LORD ROBERT DUDLEY

Photo by Valentine & Sons, Ltd.

For description see Appendix, p. 176.

THE SECRET OF QUEEN ELIZABETH

The leading questions, then, that we must ask ourselves are these :

1. Was Queen Elizabeth truly a Virgin Queen ?
2. Is there any evidence of intimacy, denoting affection for anyone, as is usually the case between lovers or married persons ?
3. Did she contract a private marriage ?
4. If so, with whom ?
5. Were there any children of the marriage ?
6. If so, who were they ?
7. Is there any evidence, direct or circumstantial, that Francis Bacon and Robert Earl of Essex were her sons ?
8. If they were, was it regarded as a State Secret ?
9. Was it known to any of Francis Bacon's contemporaries ?
10. If so, did they leave behind them any hints or records ?
11. Did Francis Bacon ever claim to be her son ?
12. Was he verifiably the son or foster-son of Lady Anne Bacon ?
13. Did Francis Bacon leave any secret hints or records that he was Queen Elizabeth's son ?
14. Was Queen Elizabeth's character and disposition such as would warrant a belief that she might have been a wife and a mother ?

Now the facts in favour of the orthodox historical view that Elizabeth lived and died a virgin can be summed up briefly.

1. Queen Elizabeth's personal declaration that she wished to be known to posterity as "the Virgin Queen".

This declaration does not, however, eliminate the possibility that she may have been actually a wife and a mother or a hermaphrodite or a male . . . which probabilities have been seriously argued by many biographers.

The fact that she continually stressed this wish—to be known to history as "the Virgin"—rather indicates that she was not "a virgin", or she would not have troubled so much about it, and that her "stressing the fact" (?) was an open indication to her Royal Successors of secret imperious

commands to those acquainted with the truth that she expected loyal silence regarding her Secret.

2. That Elizabethan writers and contemporary historians have not openly disclosed or hinted that Queen Elizabeth was a married woman and a mother.

Even if this statement were absolutely true, it cannot constitute proof of Elizabeth's virginity.

No contemporary writer dare have left a printed public record tending to disparage the Sovereign. There was a strict State Censorship. Nothing could pass into print without examination. Any known infringement would have led to the torture chamber both printer and writer, with probably a barbarous death by hanging, drawing and quartering. The Queen had the sole right of life and death over every citizen. Usually very short shrift was given to anyone who belittled the Majesty of the State in those troublous times.

If any printed record had seen the light of day, it would inevitably have been suppressed and destroyed, so would any printed matter had it been known to carry a secret cypher record. The difficulty of leaving even a secret cypher message was enormous in an age of prying eyes, for virtually everyone played the spy on his neighbour. Anyone could turn "Common Informer" (which carried with it a reward) and notify the authorities of alleged offences.

It will, however, be seen that there are records which indicate that if she were not a married woman she ought to have been.

3. The fact that virtually all historians and biographers of the period regard her as a "Virgin Queen".

Because writers have hitherto accepted her virginity does not constitute proof of its alleged truth. Their opinions are based on the facts at their disposal. The finding of new facts and circumstances hitherto unknown or not considered, might falsify such opinions. This is as true in historical research as in the domain of science, where previous opinions or theories are constantly being modified by the finding of new facts.

The recent discoveries in UR are revolutionizing the historic view respecting the antiquity of cultured civilization and the credibility of much Biblical history.

The fact that writers have not hitherto suspected that Queen Elizabeth may have been a mother—accepting he

virginity as a matter of course—indicates that they are as likely to be wrong as right in their views.

> 4. As an expectant mother, her physical condition would have been noticed by her attendants and the general public.

Not necessarily so. Some expectant mothers show comparatively little. The Elizabethan dresses were, moreover, excellent modesty garments.

The Queen would virtually never be seen in an exposed position by the general public. Her personal lady attendants would not be likely to betray such information to outsiders. The risk of "talking" or "writing" was too great, for Elizabeth was a despotic Sovereign and did not hesitate to use the axe on "traitors".

The row of heads that adorned the porchway or entrance to her palace was a very grim reminder that silence regarding the dignity and private life of the Sovereign was a *sine qua non.* Many of them had been in her personal service. It would, however, be naturally regarded as a point of honour to maintain a dead silence in order to protect their mistress.

It is quite well known that even the peccadilloes of later English sovereigns have been repeatedly hushed up and glossed over by their attendants and secretaries, whose business it is to be discreet respecting their private lives.

> 5. Would not Catholic spies have discovered the alleged liaison and have used it publicly in order to discredit the Queen, whom they regarded as an illegitimate Protestant, and to foment intrigues against her Sovereignty?

Such spies would, perhaps, have been glad to obtain such proofs, but the Queen was always surrounded by a loyal and devoted band of servants sworn to protect her. The greater the danger of any recurrence of the "Fires of Smithfield", the greater would have been their efforts to prevent anything leaking out that might involve the nation once more in such dire calamities—or in an outbreak of civil war.

Even if Catholic emissaries possessed definite knowledge of expected or actual motherhood, the circumstances of the times rendered it very difficult to utilize such knowledge.

Such conspirators would speedily have been brought to book and silenced. It is, moreover, very questionable whether such "talk" would have helped the Catholics. After Elizabeth

had ascended the Throne, the country as a whole, for years afterwards, was sick of the intolerance of the Catholics and the Marian Era of the faggot and the stake for heretics. The Protestant reaction was so pronounced that the nation would have suffered an acknowledged libertine on the Throne, rather than return to the Rule of Rome with Philip of Spain as King, with his Inquisition and Star Chamber. The nation would have been quite unmoved regarding Catholic suspicions respecting the virtue of the Queen.

Anne Dowe of Brentwood, in 1560, openly said that the Queen was with child by Robert Dudley. She was sent to prison. In 1570 a gentleman named Marsham lost his ears for saying, "My Lord Leicester has two children by the Queen." All through the years there was similar chatter. *It made no difference to the Queen's popularity.* It would not have assisted the Catholic cause had it been shouted by priests from a thousand house-tops. The rumours were incapable of proof.

6. The Queen was incapable of bearing children being sexually impotent.

Frederick Chamberlin in *The Private Character of Queen Elizabeth* cites the opinions of present-day scientists in an attempt to prove that Elizabeth, owing to illness, could never have borne children. But an examination of the Queen's medical record today cannot possibly determine the question authoritatively.

Present-day medicos cannot know the physical nature of a woman who died three hundred years ago by a mere examination of records compiled by household physicians, which may well be purposely inaccurate on vital points.

There are many women today who would seem to be incapable of bearing children—owing to illness, etc.—and yet in due time become mothers. And there are many wives today whose physique would lead one to suppose they could bear children, yet belie their looks despite intense maternal longings.

That Queen Elizabeth was physically well and fit enough to bear children, and that she was not in a chronic state of ill-health, is proved by the historian Camden, who writes in 1603 :

"The Queen *who hitherto enjoyed her sound health*, being in her seventyeth year of her age, began to be assayled with weakness of health."

De Thou, who writes later, says :

"She enjoyed *perfect health* up to her old age."

The writer who surely knew was Francis Bacon. He says :

"*She was endowed with the most excellent health.*"

He also says categorically that she was capable of bearing children in these words :

"It is true that whilst she was in her vigorous years *and able to bear children* . . . she would make answer," etc. (*Resuscitatio*, p. 149, Dr. Rawley, 1670.)

Her personal medical adviser was obviously the one who could speak with authority. He told the Ambassador of the French King, who was suitor for her hand, "If the King marries her I guarantee ten children ; and no one knows her better than I do."

Such testimony is surely conclusive.

7. It is said that Ben Jonson told Drummond of Hawthenden that the Queen was incapable of bearing children as "the passage was too small".

This alleged diary note has been declared to be a forgery. Even if it were true, how could Jonson possibly know of such a physical condition *as a fact* ? It could only be the repeating of a rumour, an opinion. It is absurd to suggest that Jonson was ever in a position to know this *evidentially* and to quote the remark as an authoritative pronouncement. It is equally ridiculous to think he ever said so.

8. Several remarks of Francis Bacon seem to indicate that Lady Bacon was his mother, and that Queen Elizabeth was childless.

It is perfectly true that there are a few open utterances in which it would seem that such is the case. The times were, however, so dangerous that men were driven to dissimulation, and the utterances of Francis Bacon usually bear a double meaning or are sufficiently vague that the words chosen are not entirely satisfactory to convey clean-cut interpretations. He had to be careful lest his own head might be in danger from the Cecil faction ; also lest anything said might imperil the children of Lord Essex, if Essex were indeed his brother Robert.

When Lady Bacon died in August 1610, Francis wrote to

the Lord Treasurer's secretary, Sir M. Hicks : "I wish I had your company *here at my mother's funeral.*"

But Francis Bacon had been brought up by Lady Bacon. In the eyes of the world she was his mother. If she were a secret foster-mother, he dare not refer to her in any other way than "mother". "It seems to be a simple way of counteracting through the gossip of Sir M. Hicks comments which would be made again," says Parker Woodward. (*Tudor Problems*, p. 70.)

In his will, Francis Bacon bequeathed his "*NAME* to the next Ages," and asked to be buried at St. Michael's Church, for "*there* was my *mother* buried . . . and my books to Bennet College where my *father* was bred."

Here again we get the term "mother" and "father", which would apply with equal truth to foster-parents. In a sense he had known no other father and mother.

Parker Woodward says :

> "They are two clever references . . . for thus were all rumours hushed for that day and generation . . . for his first care was to stop the 'bruits' (rumours) which would once more fly round the Throne, and perhaps prove fatal to the lives of his deceased brother Robert's children.
>
> "He looked to the future to find out *his real name* . . . The word 'Name' was no doubt used ambiguously, but was intended to comprise the eventual revelation of the whole truth about himself. Francis was faithful to the mask of 'Bacon' for the period necessary for general public safety." (*Tudor Problems*, pp. 71–2.)

In the *Felicities of Elizabeth* Francis Bacon writes : ". . . *Childless* she was . . ." which would lead the hasty reader to suppose that the Queen never had any children. But the phrase is torn from its context, which runs in the original as follows :

> "Childless she was and left no issue behind her, which was the case of many of the most fortunate princes, Alexander, Julius Cæsar, Trajan." (*Resuscitatio*, Part I, p. 147, 1670 ed.)

When this clever piece of ambiguous dissimulatory writing is analysed, it will be found that Francis Bacon is indicating that the Queen was childless, and left no issue to succeed her, in the same way that Alexander was childless, Cæsar and

Trajan. *All these Rulers left NATURAL children* but left no issue behind to succeed to the Throne. Francis Bacon is thus letting it be known that the Queen was in the same category exactly as the rulers he names, who left natural children but no one who could succeed them as a legitimate heir.

These are all the references made by Francis Bacon to Elizabeth that have a bearing on the problem. The question of the Queen's alleged virginity and motherhood is therefore an open one to be examined impartially. The objections have been met that would have ruled out the necessity for an inquiry.

What, then, are the actual historical facts?

Manifestly a great deal depends on the mentality, moral character and physical nature of the Queen, so far as can be gathered from contemporary sources.

WHAT IS BRED IN THE BONE

Her father, Henry VIII of many wives, was certainly one of the most amorous of men. Elizabeth was essentially a child begot of a mad passion for pretty Anne Boleyn. Did she, or did she not, naturally inherit in her very blood some of the mad passion of her father's nature? Common sense at once answers that the taint of hereditary passion would stain the very weft and warp of her physical nature.

She was truly the daughter of her father in many respects. She prided herself in being like him, especially in his despotic exercise of power. In his love affairs he went his own way and "damned the consequences". He broke with the Pope, with his own statesmen, defied Continental powers, and snapped his fingers at religious morality. He was utterly reckless, to gratify his own passions, but he was also shrewd enough to turn his lusts to the advantage of England, for he was an Imperialistic Englishman and a patriot as well as a sensual libertine who sent his spouses to the block and callously watched for the death signal that he might go a-hunting.

Was not Elizabeth cast in exactly the same mould? The same temper of mind? Passionate, imperious, reckless of consequence, and harsh with the severity of a Tudor? So much so that London became at one time a shambles of human flesh? She was a Latinist and possessed a fine literary style, but she could swear like a trooper and rage like a virago

when necessary. When her passions usurped the seat of reason all self-control vanished.

Is it likely that a temperament which suddenly flamed into violent paroxysms when anything crossed her, was always restrained and sexually cold, with the example of her father ever before her eyes? Henry, who made his lasciviousness an excuse for welding the nation together in his detestation of Rome? If Henry was strong enough to defy Catholicism, Elizabeth was at least equally tempered to run counter to convention.

The temperament of Henry is seen in Elizabeth over and over again. It is therefore at least probable that she was stirred by similar sex impulses. She liked the opposite sex; and she never gave the slightest indication that she was untouched by physical passion, or too modest, too virtuous, too coldly temperamental, too full of real religious emotion, too austere to give more than a passing thought to her own real nature as a woman. One can imagine Lady Jane Grey or even Queen Mary thinking comparatively little about such matters. One cannot imagine Elizabeth, who loved to touch life at every point, who panted after life, being other than a normal woman at the least, with the probability that she was over-sexed rather than under-sexed, her passionate temperament showing that she wanted to love and be loved, and to be a sweetheart, a wife and a mother. "Meet if thou require it both demands, Laying flesh and spirit in thy hands."

HER EARLY KNOWLEDGE OF SEX MATTERS

We happen to know, however, that when the Princess Elizabeth was about fifteen, she was fully cognizant of her heritage as a woman, violent love being made to her by Sir Thomas Seymour, for which intrigue he was executed. Dr. A. E. Freeman says that the details of Seymour's courtship of Elizabeth are "somewhat extraordinary and must have surpassed even the ordinary grossness of the age". To clear her character, Elizabeth wrote a letter to the Lord Protector which contains the following passage:

> "There goeth rumours abroad . . . against my honour and honesty . . . which be these, that I am in the Tower and with child by my Lord Admiral (Seymour). My Lord, these be shameful slanders . . .

"I most heartily desire your Lordship that *I may come to the Court . . . that I may show myself there as I am.*"

This is a remarkable straight-to-the-point letter written by her when just over sixteen. It is thus clear that *at a comparatively early age, Elizabeth knew the sex facts of life,* was not afraid to meet a jury of matrons, *which is fairly conclusive evidence that she was a normal woman*—neither a male nor an hermaphrodite, and that despite any grossness of talk or action on the part of Seymour, she was *virgo intacta.* These are the natural conclusions to be drawn from the letter. (See *Elizabeth,* pp. 33–4, Strickland.)

We have thus arrived at very important conclusions : that she had doubtless the inherited tendencies peculiar to the disposition and conduct of her father ; that she knew the facts of sex and motherhood when she was fifteen ; and that she had wittingly or unwittingly been involved in an intrigue of some grossness which had fatal consequences for her suitor.

Under such circumstances, is it not perfectly absurd to suggest that this lusty, normal young Princess—of passionate tendencies and probably oversexed through her father's strain—had never any serious affair in her life after this date of the Seymour episode, apart from mere platonic flirtation ? Especially, too, when, as the Queen, she became quite untrammelled and developed what some would term "loose moral ideas", knowing that she was above the law. All tended to make her, what in fact she was : an utterly unrestrained, passionate young woman, being responsible to no one for any of her actions.

THE QUEEN'S LOVER : LORD ROBERT DUDLEY

The fact is that historians and biographers agree that Elizabeth had many lovers and that pride of place was given to Robert Dudley (1),* whom she created Earl of Leicester, and later on to a young man, Robert Devereux, who became the Earl of Essex.

That Elizabeth was ever in love with any of her numerous suitors—or allowed any undue familiarities—is quite unthinkable in view of all the circumstances. Everything points to

* See Note, p. 103.

one outstanding fact: that the Earl of Leicester, who was her real lover, was also her accepted husband by a morganatic marriage, a private one, and that one of the children of that marriage was the Earl of Essex. From youth to old age, she never gave up her lover. She was true to Leicester, believing that "*whom God hath joined let no man put asunder*". She felt that Love had joined them and that God was Love. Nothing else mattered. Her private actions were her own affair, no one's business but her own. That was, obviously, the attitude she took up from the moment she ascended the Throne to the day when she lay on her death-bed of cushions torn with the bitter memories of remorse. For more than forty-five years she was staunch to herself, her secret husband and to England. For Leicester's sake and for England's sake, she played off against one another the Continental lovers who sought her hand, until she was strong enough to challenge the greatest military and naval power in the world.

According to Froude (*England*, Vol. VI, p. 220), Elizabeth had been Dudley's playfellow in childhood. (2)* Whether so or not, they both met in the Tower under the shadow of the scaffold, for neither of them had any expectation of coming out alive. Their common fate naturally drew them together. As prisoners of note they were allowed a certain amount of freedom in the grounds. Deventer von Kunow, in *Francis Bacon, Last of the Tudors*, says that "a chronicle in the Tower states that the couple were married there by a monk" (p. 11). Yet Dudley was then a married man.

In any case, when Elizabeth was called to the Throne by the death of her sister, Queen Mary, she at once sent for Dudley, who was abroad fighting in the French wars, and made him Master of the Horse, which office carried with it the right to be always near her person.

> "The signal favour that Elizabeth lavished on Robert Dudley by appointing him her master of horse, and loading him with honours within the first week of her accession to the crown, must have originated from some powerful motive which does not appear on the surface. (*Elizabeth*, p. 88, Strickland.)

The "powerful motive" was that they were secret lovers and had plighted their troth to each other, Leicester never

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* See Note, p. 104.

having returned to his wife on his unexpected release from the Tower. On going to Court, one of Dudley's first acts was to immure his wife, Amy Robsart, in a cloistered farmhouse at Cumnor Hall. They had married quite young. It was an unhappy marriage and they had not lived together after the first few weeks.

Dudley was lodged by the Queen *next to her own room*—which he occupied for years—giving out the excuse that the downstairs rooms were damp. She acted in public as though she were secretly betrothed to him. Historians aver that Elizabeth was fascinated by the handsomest man of the age, whom she loaded with honours and riches, and created eventually the Earl of Leicester. It was commonly reported that only Dudley's wife stood in the way of him being the husband and consort of the Queen.

From the Court several of the Ambassadors wrote home their suspicions. *Bishop De Quadra was the representative of the King of Spain and the mouthpiece of the Continental nations. He was at the English Court to make England Catholic and to use the power of Spain to that end.* Queen Elizabeth, as the head of a young Protestant nation, had to play a very wary game against this man and other Catholic Ambassadors, to prevent England being plunged into war. Madly in love with Dudley and resolved to have her own way, resolute not to marry any foreigner whom she had not seen or did not know, either to satisfy her own people or Catholic Christendom, she fences and hedges and flirts with everyone until England is strong enough to defy Spain. And all the time she was a married woman in act and deed, though she dare not declare it. She played the coquette by day, and laughed with Dudley over the deception at night—in the solitude of their own room.

De Quadra's letters prior to 1560/1 and immediately afterwards clearly prove, in my opinion, Elizabeth's passion, that there was undoubtedly a secret marriage between Dudley and Elizabeth, contracted in September after his wife's death, that Elizabeth was then *enceinte*, that she was averse to making the marriage known publicly, that Cecil, Secretary of State, and Throckmorton, the English Ambassador at Paris, knew the marriage secret and the probable arrival of a little stranger, and kept the matter dark, probably on the understanding that she intended playing off her suitors against one another.

THE EARLY POSE OF VIRGINITY: ENGLAND HER HUSBAND

All the great Continental Powers were then anxious that the Queen should marry and create an alliance. The English nation was equally anxious that she should marry so that an heir could be provided and problems of succession avoided that might lead to civil war. Froude says that Elizabeth's "single life alone lay between England and annexation to France, and no foreign Prince could be more anxious about her marriage than her own subjects". (Vol VI, p. 159.)

> "On the 6th Feb. 1559 the Speaker, Sir T. Gargrave, with the Privy Council and some thirty members of the House of Commons, demanded an audience . . . and they requested her in the name of the nation to take to herself a husband. . . .
>
> "She replied four days later that she intended to spend her own life for the good of her people, and that if she married she would choose a husband who would be as careful of them as herself. . . . Children were uncertain blessings and might grow up ungracious: For her it would be enough
>
> 'that a Marble Stone should declare that a Queen reigned such a time, Lived and Died a VIRGIN'." (*Ibid.*, p. 159.)

This declaration gives a very clear idea of the Queen's mind at a comparatively early date. She would then be twenty-six years of age. There was a fixity of purpose that never changed during her reign. The plain fact is that she wished to marry no one but Dudley. She was not prepared, however, to marry Dudley openly. She knew that he was disliked by the great nobles, and that open marriage with him would have jeopardized England. She therefore let it be known that England was her open husband, and that she was married to the State metaphorically equally as much as the Pope to his Church.

Moreover, her attitude shows that she was not going to yield up the reins of the Kingdom to anyone: neither to a subject, as was Dudley, nor to a foreign Prince who might adopt measures of which she did not approve. She believed that her woman's wit and her powers of dissimulation would not only bring herself safely through, but England also, and

the State be rendered sturdily independent. She was a Tudor. She felt she could accomplish the critical task of saving England far better than anyone else. What her father had done, she could do. Nor was she going to deny herself the pleasures of marital intercourse and the companionship of her lover. She was going to have love in her life. No one should stop her. She was going to know what it was to be a wife and, perhaps, a mother: But it was to be a secret life—a concealed experience, a thing apart—and to the world and to posterity she would be known as "THE VIRGIN QUEEN".

It can be positively declared that this was her private and public outlook on these vital personal problems at the time of her interview with the Speaker of the House of Commons. It will be seen that the evidence adduced fully proves the contention. How well Queen Elizabeth played, throughout a series of crises, the difficult game of statesmanship is known to every student of history. She saved England. She fought with Giant Circumstance and won. At the end of her reign Britain was great and glorious, but her private life was shattered. She had lost the secret husband of her youth, and tragedy had overtaken her concealed sons. Her death-bed cries for "Essex! Essex!" were the final penalty that she paid for following the dictates of the heart in the early days, when she and Dudley flung discretion to the winds . . . as lovers often do.

The relationship which existed between the Queen and Lord Robert Dudley from 1559 (the year of her interview with the Speaker regarding her marriage) is shown very clearly in the following extracts from letters written by Ambassadors attached to the Court.

SIGNIFICANT LETTERS REGARDING THE QUEEN AND HER LOVER

18th April 1559: Letter of Count de Feria: "Lord Robert Dudley has come so much into favour that he does whatever he pleases with affairs, and it is even said that *Her Majesty visits him in his Chamber Day and NIGHT.*"

April 1559: Second Letter of de Feria: "Sometimes she appears as if she wants to marry him (Arch Duke Ferdinand), and speaks like a woman who will only accept a great Prince; and then they say *she is in love with Lord Robert and never lets him leave her.*"

10th May 1559: Letter of Schafanoya, Venetian Ambassador: "My Lord Robert is in very great favour *and very intimate with Her Majesty.*"

29th May 1559: Letter of Bishop De Quadra: "The Queen says she has vowed never to marry a man that she has not seen. . . . The Protestants and Catholics hate each other more than ever. . . . The latter say openly she is not their lawful Sovereign. . . . *The spirit of the woman is such that I can believe anything of her.* . . . She is possessed by the Devil. . . . *Her relations with Dudley are attracting increasing remarks.*"

At a later date, "De Quadra accompanied Elizabeth and her lover in a Water Party down the Thames when *they behaved with discreditable freedom.*" (*Dic. Nat. Biog.*, XVI, p. 114.)

The Venetian Envoy Surian afterwards wrote, "The love which Her Majesty bears for Milord Robert is so great that *she will eventually take him as her husband* or none at all." (Dispatch, Giac Surian, Paris.)

November 1559: Letter from De Quadra to Philip of Spain: "I have heard from a person who is in the habit of giving me veracious news that Lord Robert had sent to poison his wife . . . All the Queen has done . . . in the matter of her marriage . . . is to keep Lord Robert's enemies and the country engaged with words until this wicked deed of killing his wife is consummated. *I am told some extraordinary things about this intimacy.*"

27th Dec. 1559: Letter of De Quadra: "She pretends to me that she would like to be a nun, and live in a cell, and tell her beads from morning till night . . . *a true daughter of a wicked mother.*"

7th March 1560: Letter of De Quadra: "I have just been with the Queen. She has treated me like a dog. The youth (Dudley) must have been complaining to her of a message I sent him three days ago . . . *Lord Robert is the worst young fellow I ever encountered.* He is heartless, spiritless, treacherous and false. There is not a man in England who does not cry out upon him as the Queen's ruin."

15th March 1560: Letter of De Quadra: "Lord Robert says that if he lives a year, he will be *in another position from that which he now holds*. Every day he presumes more and more. It is now said he means to divorce his wife."

11th Sept. 1560: Letter of De Quadra: "I met the Secretary Cecil whom I know to be in disgrace. Lord Robert, I was made aware, was endeavouring to depose him of his place. . . . He said . . . *he perceived the most manifest ruin impending over the Queen through her intimacy with Lord Robert.*

"He had made himself Master of the business of the State and of the person of the Queen, to the extreme injury of the realm, with the intention of marrying her; *she herself was shutting herself up in her palace to the peril of her health and her life* . . . He was therefore determined to retire in the country although he supposed they would send him to the Tower . . .

"He implored me for the love of God to remonstrate with the Queen, to persuade her not utterly to throw herself away as she was doing . . . Lord Robert, he twice said, would be better in paradise than here. . . .

"He told me the Queen cared nothing for foreign Princes . . . Last of all he said *they were thinking of destroying Lord Robert's wife. They had given out that she was ill*: but she was not ill at all; she was very well, and was taking care not to be poisoned: God, he trusted, would never permit such a crime to be accomplished, or allow so wicked a conspiracy to prosper. . . .

"The day after this conversation, the Queen herself . . . told me that Lord Robert's wife was dead or nearly so, and begged me to say nothing about it. Assuredly it was a matter full of shame and infamy, but for all that I do not feel sure that she will immediately marry him, or that she will marry him at all. She wants resolution to take any decided step; and, as Cecil says, *she wishes to act like her father* (i.e. to be the sole head of the State without any sharing of power with a husband-consort).

"Since this was written the death of Lord Robert's wife has been given out publicly. The Queen said in Italian . . . 'Que si ha rollo il collo.'

"It appears she fell down a staircase."

This is a remarkable series of letters. There are many others containing evidence of a similar nature. They point to the fact that the Queen was passionately in love with Dudley: that he was the only one to whom she had shown signs of personal attachment, that for fifteen months he had been spoken of as her probable husband if his wife were out of the way through death or divorce; that Dudley hoped to be the King; that the Queen, though she was very much in love and anxious to marry, did not wish to raise a subject to the Throne, but was resolved to be the sole head of the State; that everything points to the idea that the Queen was anxious for *a private marriage* but not a public one; and that in September 1560 the private relationship between the Queen and Dudley was critical for themselves, and the State, owing to the Queen's condition; being *enceinte*, the death of Dudley's wife followed by a secret marriage being necessary to save the situation—to legalize an expected child. The fact that she had shut herself in the Palace simply indicates that she was afraid of going into the public view lest her condition was suspected despite the full dresses of the period.

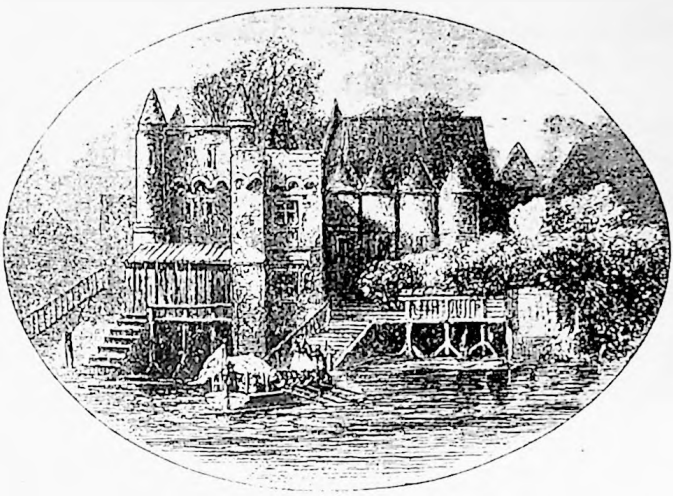
THE DEATH OF AMY ROBSART, LORD DUDLEY'S WIFE

On the 8th September 1560, about the time when Cecil, Secretary of State, told De Quadra there was a plot to kill Amy Robsart, Dudley's wife, she was found dead at the foot of the staircase at Cumnor Hall. Dudley, less than a day's ride away, did not attend the inquest nor the funeral. The coroner's jury never gave a verdict.

Froude's opinion is that Dudley was innocent of any direct participation in the crime, but that she was murdered by persons who hoped to profit by his elevation to the Throne.

> "What followed is full of obscurity, De Quadra's letters for the next six weeks that followed the murder are lost. There remain only at Simancas abstracts of their contents which tell the story most imperfectly. That the Queen would attempt to marry Dudley now that she was free, was the immediate and universal expectation."

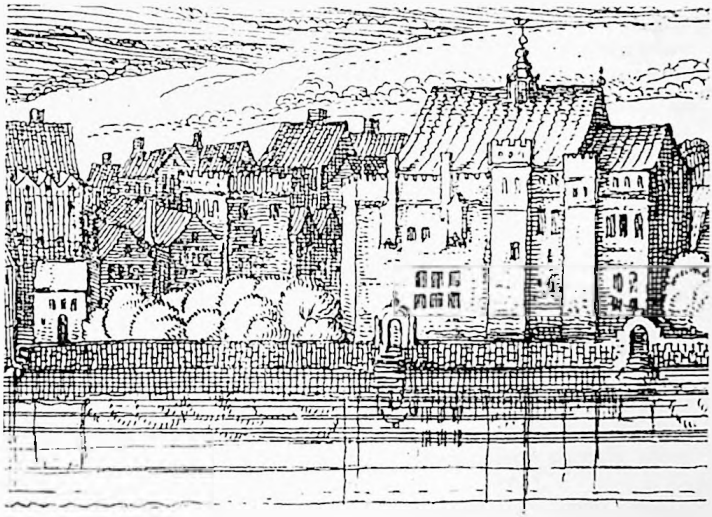
The fact is the Queen could not marry Dudley publicly because the birth of a child would have shown that Elizabeth



By E. M. Ward, R.A.

For description see Appendix, p. 177.

YORK PLACE, QUEEN ELIZABETH'S PALACE, KNOWN LATER AS WHITEHALL.

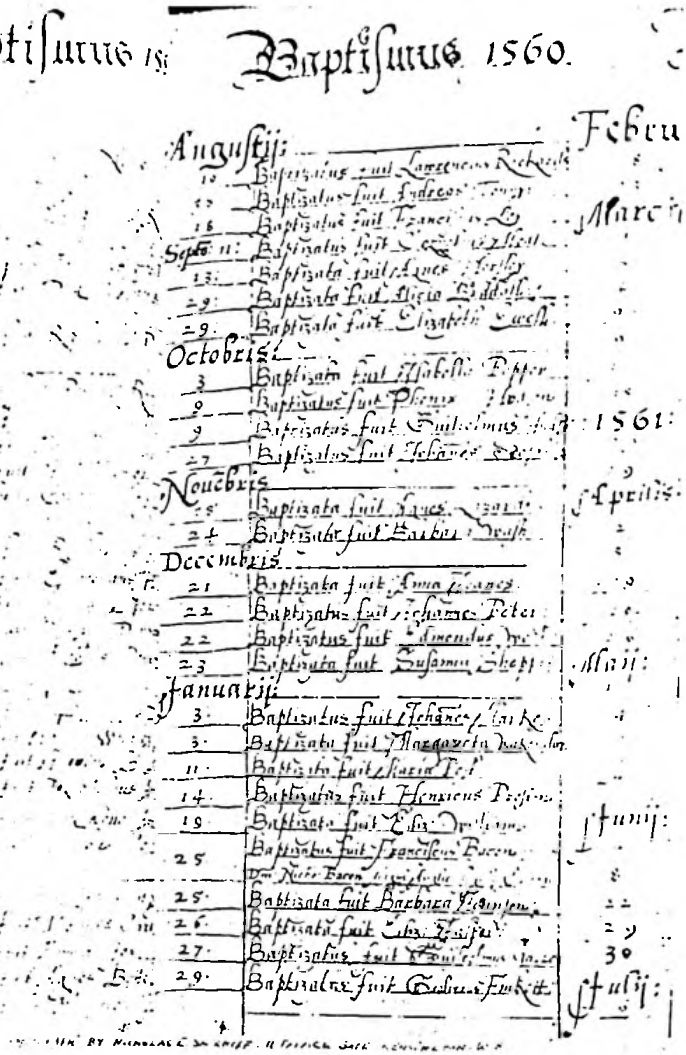


By permission of the British Museum.

Queen Elizabeth's Palace in her day.

For description see Appendix, p. 177.

FACSIMILE OF THE BAPTISMAL ENTRY OF FRANCIS BACON IN THE ST. MARTIN'S-IN-THE-FIELDS REGISTER


Baptisatus 1560.

Augustijs

Octobris

Decembris

Januarij

Febru

Aprilis

Maij

Junij

Julij

1561

The above is a photo of the register-entry on January 25th, 1560/1. Someone else in a different handwriting and a paler ink has added "*Filius Dm Nicho Bacon Magni Anglie Sigilli Custodis*". The "MR" too has been inserted above the line . . . as though to provoke attention.

The entry is made in the first instance without giving the name of the parents. It is only later that someone has added "*Son of Nicholas Bacon*".

had allowed him marital rights when he was already a married man. It would have led to awkward suggestions that Amy Robsart had been murdered by their connivance.

> "The Dudleys were detested by the greater part of the nobility, and it was supposed that Arundel, Norfolk, Pembroke and others would forcibly interfere. . . .
>
> "It was, however, rumoured—seemingly on Lord Robert's authority—that some private or formal betrothal had passed between the Queen and himself. Cecil, either in appearance or reality, consented to be reconciled to them." (Froude, Vol VI, pp. 427–431.)

Letter from Sir Henry Neville, Conway MS :

> "But when the courtiers said 'Marry him,' then the Queen would 'pup her lip' : She would not marry a subject : 'Men might come and ask for my Lord's grace' : And when they said, 'She might make him a King' that she would in no wise agree to."

After the 8th September, then, there were rumours that there was some sort of a private and formal betrothal between them. Everything points to the fact that the "formal betrothal" was a secret marriage . . . a morganatic one which left the Queen free in the eyes of the world. Cecil was privy to this Secret of State, Dudley being left with the hope that future circumstances might so fall out that he might be some day officially recognized as her consort. In any case, the expected child would be born in wedlock though not conceived in wedlock. This seems to be a fairly accurate summary of the situation at the end of September.

HINTS OF A SECRET MARRIAGE

A. Deventer von Kunow states in the *Dict. Nat. Biog.*, XVI, p. 114 : "It is herein recorded that on Jan. 21 1560/1 Queen Elizabeth was secretly married to Robert Dudley in the House of Lord Pembroke before a number of witnesses." *This is the date Francis Bacon is assumed to have been born.* His birth date is mixed, by happy chance, with her rumoured secret marriage. It actually took place shortly after Amy Robsart's death.

Throckmorton, the Queen's Ambassador at Paris, being acquainted with the rumours respecting the murder of Amy

Robsart, the relationship of the Queen and Dudley, and her impending marriage, dare not trust what he has to say even by Cypher-Code, but sends his Secretary Jones to see her and acquaint the Queen with the position, the current gossip of the French Court.

He reports that :

> "Her Majesty laughed and turned to one side and then the other, and set her hand upon her face. . . . She said, 'Her death fell out as it neither touched his (Dudley's) honesty nor her honour,' when the death of Dudley's wife was mentioned. *She looked ill and harassed.*"

This interview took place in November 1560. Her "looks" are quite consistent with a pregnant woman.

On 31st December 1560, Throckmorton writes to Cecil certain significant passages which seem to indicate that he had resigned himself to the inevitable, and was making the best of a bad job. His phrases suggest that he was aware that the Queen was married, and that he had been informed that the marriage was a secret one which would never be made public. It is apparently from this point of view that he writes his advice home :

> "*But if Her Majesty do so foully forget herself in her marriage as the bruit (rumour) runneth here*, never think to bring anything to pass either here or elsewhere. I would you did hear the lamentations, the declamations, and sundry affections which have course here for that matter. . . .
>
> "Sir . . . Remember your Mistress is young and subject to affections (passions); you are her sworn councillor and in great credit with her. You know that there be some of your colleagues which have promoted the matter. . . . My duty to her, my goodwill to you, doth thus move me to speak plainly. . . .
>
> "After I had written this much, the Ambassador of Spain came to visit me, who did, amongst other matters, *earnestly require me to tell him whether the Queen's Majesty was not SECRETLY married to Lord Robert*; for, said he, I assure you, *THIS COURT IS FULL OF IT*. . . . The bruits (rumours) of her doings, said he, be very strange *in all courts and countries*.
>
> "I have written a letter to Lord Robert Dudley, the true copy whereof I herewith send you, and also a copy

of the letter I have written to her Majesty, *written of mine own hand*, of both which I pray you take knowledge."

The letters in question and the copies cannot be found, says Froude. But it is quite clear that the Continental Courts had heard that the Queen had contracted a secret marriage.

Cecil replies on the 15th January 1560/1, and one can read between the lines that the secret marriage is an accomplished fact, and that it must be regarded as a something to be hidden, in other words, a State Secret.

> "*I advise you*," he says, "*not to meddle with the matters of this Court*, otherwise than ye may be well advised from hence. What Her Majesty will determine to do only God, I think, knoweth; and *in her His Will be fulfilled.*
>
> "Writings remain, and coming into adverse hands may be sinisterly interpreted. . . . Servants and messengers may be reporters to whom they list, and therefore I cannot give you so plain a counsel as I wish: But in one word I say, *Contend not where victory cannot be had.*"

Cecil thus says in effect: The Queen IS secretly married. What is the use of your writing to the Queen or Dudley? Your letters may live and fall into hands that may work us harm. It is useless for you or anyone to contend against *the fact of its consummation.* All we can do is to shape a course that will preserve her and also save the State. In the meantime, commit nothing more to paper on the matter.

A week later, 22nd January 1560/1, De Quadra writes to Philip of Spain:

> "If she marry Lord Robert without his Majesty's sanction, your Majesty has but *to GIVE A HINT* to her subjects and she will lose her Throne. . . . *Without your Majesty's sanction she will do nothing in public;* And it may be when she sees she has nothing to hope for from your Majesty, she will make a worse plunge to satisfy her appetite. She is infatuated to a degree which would be a notable fault in any woman, much more in one of her exalted rank."

THE QUEEN AN EXPECTANT MOTHER

This communication indicates that a public announcement of the marriage was contemplated at least by Lord Dudley,

for earlier in his letter, De Quadra says that Dudley assured him that if the King of Spain would only countenance the marriage, they would restore the Roman Catholic religion. What could the Hint to the Nation be that De Quadra touches upon, save the fact that she was an expectant mother by a morganatic marriage contracted barely four months previously ? And that this is the way to take the hint is proved by the fact that he uses these words, "*Some say she is a Mother ALREADY, but this I do not believe.*" In other words, De Quadra knows that she is *AN EXPECTANT MOTHER* but not an *ACTUAL* one at the time of writing.

This conclusion is confirmed by the researches of Mme D. von Kunow, who says that :

> "In Dec. 1560, a secret despatch of the Spanish Envoy advises that *the Queen is expecting a child by Dudley.*" (Escurial Papers.)

It is again confirmed by a letter, 23rd February 1560/1, of De Quadra to Philip, in which he says that he had seen Elizabeth :

> "I said she was well aware of your Majesty's desire to see her married. . . . She replied . . . she would make me her Ghostly Father" (De Quadra was a priest) "and *I should hear her Confession.* It came to this, *that she was no angel* . . . that she had not indeed resolved to marry Lord Robert or anyone. She thought her own people would like to see her married to an Englishman. . . . She promised to do nothing without your Majesty's sanction.
>
> "She evidently wished I should say more but I refrained for fear of making a mistake, and because she is—*what we know her to be.* As there is danger . . . I would not leave her without hope. If we let this woman become desperate, she may do something which may fatally injure us, although she destroy herself at the same time."

It is self-evident that this is diplomatic, non-committal writing, which actually says that "Elizabeth is—What we KNOW her to be, *A MOTHER.*" It was given under the seal of Confession, and all De Quadra could say to his Master was that "she was no Angel". But he gives Philip the broad

hint that the reason why she was no Angel was because "*she is what we know her to be*". He adds it is useless to reproach or threaten to make use of this knowledge, *given under seal* (a very astute move on the part of Elizabeth to shut his mouth), because her desperation might do them a fatal injury. All they could do was to wait on events.

While the diplomats were writing home their reports, *the common people of England were saying things of the same kind*, and had been saying so since 13th August 1560, when Cecil, the Prime Minister,

> "on his return from a long visit to Scotland, obtained a report concerning Mother Dowe of Brentwood in Essex, who openly asserted that the Queen was with child by Dudley." (*Tudor Problems*, p. 7, Woodward.)

It would be difficult to find stronger circumstantial evidence to determine the truth of the alleged secret marriage and subsequent motherhood of Queen Elizabeth. The evidence is throughout consistently cumulative. (3)* We have two passionate natures, one a Tudor Queen who holds conventional morality very lightly ; the other a noble Lord, handsome and fascinating, who was lusty in body and mind, notoriously so throughout his life. It is quite inconceivable that Dudley's nature would have been satisfied with sexless, platonic friendship. For years his bedroom adjoined the Queen's. He had open access to her apartment and she to his. Under such circumstances one cannot believe that either of them remained immaculate. They were placing too great a strain on human nature.

We have, finally, a private marriage to legitimatise offspring begotten before wedlock. It is common gossip at home among the common folk. It is the all-important subject in private *communiqués* of foreign ambassadors, and a matter of grave import in all the European Courts. There is actually "*a letter from Dudley*, discovered in the Spanish archives by Mme D. von Kunow, begging Philip to use his influence *to secure his public acknowledgment as Prince Consort*".

In view of the foregoing, we can at least tentatively assume that there was a marriage between Elizabeth and Dudley which was kept private for State reasons by Elizabeth and her Minister Cecil. We can therefore proceed to the next question : *Had she a child ?*

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* See Note, p. 104.

"THE SUBLIME PRINCE OF THE ROYAL SECRET"

At this time the chief Lady-in-Waiting to Queen Elizabeth was Lady Anne Bacon, wife to Sir Nicholas Bacon, Lord Keeper of the Great Seal. If such a child were about to be born to the Queen, and such a birth had to be kept for the moment secret, would it not be natural for her to turn to Lady Bacon, her closest, intimate and greatest friend, for counsel and advice? To save the Queen's honour would it not be the proper and only way of escape for Lady Bacon to mother the child? It would be the most natural thing for her to assume the role of foster-mother with the active connivance of Sir Nicholas. The full dresses of the period would conceal the physical truth regarding Lady Anne no less than the Queen. In any case, some time in January, about four months after the alleged marriage to Dudley, Lady Bacon is supposed to have given birth to a child, afterwards known to history as Francis Bacon. Was she actually his mother? Was he really the child of Sir Nicholas and Lady Bacon?

The open facts seem to indicate that he was not flesh of their flesh and bone of their bone; and that they simply served in the capacity of foster-parents.

Surveying the circumstances as a whole, we can begin with the very pregnant statement made by Dr. Rawley, the first passage on the first page of "*Resuscitatio, or Bringing into Public Light Several Pieces Hitherto Sleeping*", published 1670:

> "FRANCIS BACON, the Glory of his Age and Nation, the Adorner and Ornament of Learning, *was born in YORK-HOUSE or YORK-PLACE in the STRAND.*"

Dr. Rawley was Francis Bacon's Chaplain, Confidant, Personal Friend and Attendant. He was on the Square, a Rosicrosse-Mason, and knew how to write with double meanings. Apart from other proofs, we know this because he uses Masonic phraseology. On page 3 he tells us that Francis Bacon "*had passed the circle of the Liberal Arts*". When Dr. Rawley thus tells us that "F.B." was like Prospero, "Master of all the Liberal Arts without a Parallel", the hint is sufficient to indicate that he himself was of the secret Rosicrosse Literary Fraternity, and is speaking under the Rose secrets to those who are "instructed" how to read.*

* Francis Bacon was the Creator of Modern Freemasonry, the Rituals of the Craft and Higher Degrees, and the Founder of the Fraternity as an organization. See *Shakespeare, Creator of Freemasonry*, by the Author. (Rider.)

FRANCIS, BORN IN THE QUEEN'S PALACE

Dr. Rawley's opening statement that Francis Bacon "*was born in York House or York Place* (he uses italics to draw attention to the phrase) is intended to provoke the reader to ascertain WHERE he was born and who were his parents : *For "YORK HOUSE" was the residence of Sir Nicholas Bacon, but YORK PLACE was the Queen's Palace*, afterwards known as Whitehall. The first sentence, then, raises at once the question acutely : Was Francis a Bacon or a Tudor ? Was he born at York House or York Place ?

If anyone knew the truth, Dr. Rawley did. He writes openly as near the truth as he dare. There would have been no point in framing such a deliberately cryptic sentence, unless he knew positively that Francis was something other than he seemed—a Prince in hiding and not a commoner. He knew better than anyone else that *York House was not York Place* and was never known as York Place. *York Place* was the name of Queen Elizabeth's Palace in the old days. So our investigations begin with a mysterious uncertainty regarding his birth. What we know is that he was born either at the home of Sir Nicholas Bacon or at Queen Elizabeth's Palace. This is the plain statement of his confidential friend and chaplain. We could not wish for a higher authority.

There seems to be some uncertainty regarding the actual date of his birth. Dr. Rawley gives it as the 22nd January 1560. As the year then closed on the 25th March, the year was actually 1561, and the actual date the 11th January, "the 22nd being arrived at by altering eleven days to make it new style", says P. Woodward. (*The Strange Case of Francis Tidir*, p. 41.) Basil Montague's *Life of Bacon* gives the 11th January 1561. There does not seem to be any real evidence at all of the exact date of birth, though biographers usually assume it to be the 22nd January 1561. On this date there are some formal documents signed by the Queen, but the date on a legal document is not necessarily the day of its signature. Signed documents of this kind about this period do not negative a birth. The known facts are, *that she was in residence in York Place and had no public engagements or interviews.*

In 1631 was published in France the first biography of Francis Bacon by one named Pierre Amboise. It contains many enigmatical asides. The following sentences can be construed as covertly suggesting a Royal connection :

"*HE WAS BORN TO THE PURPLE* and brought up with the expectation of a great career. He employed several years of his youth in travelling France, Italy and Spain. He saw himself destined one day to hold in his hand, *THE HELM OF THE KINGDOM.*"

Here, we again have an apparently inspired utterance which hints that Francis Bacon was born to the Purple of Royalty, and thought himself destined to steer the Kingdom . . . suggestions which cannot be regarded as being apropos to a commoner. We can align these statements with a letter written by Lady Bacon, in which she writes of Francis in these words :

"*He was his Father's First Chi . . .*"

The remainder of the word has been blacked out by some unknown hand, like many other of Francis Bacon's letters in which secrets are involved.

Spedding thinks that "Chi . . ." must mean "Choice", a guess that is obviously wrong, for Francis was not Sir Nicholas Bacon's "First Choice". He actually left all his money to others. The fragment "Chi . . ." is palpably the beginning of the word "*CHI LD*". Lady Bacon is thus leaving a record that Francis was not her son nor her husband's. Sir Nicholas had children by a previous wife, and her own son, Anthony Bacon, was older than Francis : so Lady Bacon is simply stating enigmatically by the phrase, "He was his Father's First CHILD" that *the Father of Francis was not Sir Nicholas but someone else* . . . and that he is not a Bacon at all.

If he were not the First Child of Sir Nicholas, and was the First-Born of someone else, *we know that it was not at YORK HOUSE where he was born*, and that we must look at *Dr. Rawley's alternative "YORK PLACE", the Queen's Residence as the place of his birth.* He was therefore a Tudor, "Born to the Purple", with the expectation of holding the Helm of the Kingdom, the *FIRST* Child of Robert Dudley, Earl of Leicester, which carries the corollary that there was more than one child, at least a second one, for Francis was the "*First*" or eldest, and not *the only one.*

THE BABE : "MR. FRANCISCUS BACON"

An equally significant fact now comes to light. The child is registered as "*MR.* Franciscus Bacon" in the Church at

St.-Martin-in-the-Fields, London. The actual entry is on the first page in the book and runs :

> "1560, 25 Januarie Baptizatus fuit Mr. Franciscus Bacon."

Someone in a different handwriting, written a little later in paler ink, has added :

> "filius Dm Nicho: Bacon Magni Anglie Sigilli Custodis."

Now why was the babe registered as "MR."? It was contrary to all the customs of registration. Would his actual parents—if they were really Sir and Lady Nicholas—be likely to dignify a few hours' old baby with the title of "MR."? Sir Nicholas never designated his three baby sons by a former wife as "Mr. Nicholas", "Mr. Nathaniel", "Mr. Edward". Nor did he describe his boy born two years previously to Lady Ann as "Mr. Anthony". It is impossible to think that such a prefix would ever have occurred to them *had he been their own child.* It is similarly unreasonable to suppose that a nurse or a messenger would do so without specific authorization. It is, on the contrary, easily understandable that if Francis Bacon were really a young Prince, his foster-parents would seek to dignify the babe in the only way they could do, by giving him an extraordinary title as a covert mark of respect.

It is equally significant that the entry is made, apparently, in the first instance, without the name of the parent being declared. It is only later in the day, and by a different hand, that someone has added, "son of Nicholas Bacon". The "Mr." was deliberately interpolated for a purpose . . . for some good reason, and no historian has hitherto arisen to tell us the why and the wherefore.

SIR NICHOLAS BACON AS A FOSTER-FATHER

A contemporary indicates that Sir Nicholas Bacon was a Foster-Father only by the following enigmatical sentence :

> "He (Sir Nicholas Bacon) was the Lord Keeper of England and *a Father to Francis Bacon.*"

We thus know that he was not THE father of Francis, but "A father", i.e. he acted towards the child Francis as a father.

A further piece of evidence is given by Mme D von Kunow in her work, p. 13 :

> "In the Family Genealogy of Nicholas Bacon, *Francis was never entered.*"

This deliberate omission provides very strong positive evidence that Francis Bacon was never regarded as having sprung from the loins of the Bacons. It is a recorded act of omission tantamount to saying :

> "He is not our child. . . . He is not of our Line. . . . We were foster-parents only."

On what other grounds could his name be left out of the family tree ? It could not be the result of carelessness. It was a studied act. Taken in conjunction with the foregoing, the last act of Sir Nicholas is equally as significant in witnessing the truth of the secret birth as his first act when he registered the baby "Mr. Francis". Despite repeated tokens of warm affection for Francis, Sir Nicholas made a detailed and elaborate Will, in which he provided freely and handsomely for all his dependants *EXCEPT YOUNG FRANCIS*. He is not left a single halfpenny. "He left nothing to Francis," says P. Woodward, a solicitor. "I obtained a copy of the WILL from Somerset House." (*The Early Life of F.B.*, p. 19.)

Is not this act very direct proof that he did not regard the boy as his physical child ? Why should Sir Nicholas have left his "SON" (?) penniless ? There is no clear answer save one : Sir Nicholas believed that the young aristocrat would naturally succeed to riches from another source, and that his expectations lay elsewhere.

Right throughout, the facts shape themselves exactly as we should expect them to do, if Francis Bacon were, in reality, a Tudor Prince placed with foster-parents as a concealed love-child.

Two years after Francis was born, Sir Nicholas Bacon was commanded by the Queen to build himself a mansion in Gorhambury, St. Albans.

ROGER ASCHAM'S SUPPRESSED PREFACE

In the same year, 1563, Roger Ascham began to write his book, *The Schoolmaster*, on the education of young noblemen. His theory was that young children were "sooner allured

by love than driven by beatings to attain learning". He relates that he came to write it after being at a dinner at Windsor Castle, when he was pressed by a Privy Councillor to write a book, "Concerning the right order of teaching. . . . Beginning some excuse, *I was suddenly called to the Queen.* The night following I slept little, my head was so full of this our former talk."

The fact that the request to write the book was made in the Queen's Privy Chamber, and was intended to be dedicated to the Queen, almost suggests that she was directly interested in a curriculum for the training of someone in particular. Ascham was well known to the Queen, intimately so. She studied for years under him, the most learned scholar in England, perfecting herself in classical studies. She therefore knew his value as an educationalist, particularly how the child-mind should be trained to unfold its natural powers. It is therefore not without significance that Hickson (*The Prince of Poets*, p. 21) says that "the contents of *The Schoolmaster* indicate the very principles upon which the genius, Francis Bacon, was nurtured and trained".

He would be about five years old when the book was finished in 1566. Ascham died two years later. *The Schoolmaster* was not immediately published; and the prefatory letter entitled "*Divae Elizabethae*" was suppressed when the book was printed in 1571. It simply could not have been published then. Ascham, who knew the Queen, obviously writes the prefatory letter as a record, leaving it to hint his knowledge of the Queen's Royal Secret, and that he had been commanded to write his book for the Queen's personal use. This dated preface, 30th October 1566, was kept in hiding with other manuscripts for 200 years, and was published by James Bennet in 1761.

The suppressed letter indicates that he knew why he was commanded or commissioned to do the work by the Queen . . . that it was for the training of someone of importance, *her Concealed Son.*

He begins by comparing her life with David's life. He then says:

> "Most Noble Princess . . . *Thinking of David's life*, his former miseries, his later felicities, of God's dealing with him to bring happiness to his present time, *and safety to his Posterity*, I have had for many like causes, *many like thoughts one of the Life and State of your Majesty.*

"God said to David . . . 'Thine own seed shall sit in thy seat,' which is the greatest comfort that can come to a great Prince. . . . And in the end he had the joyful blessing from Nathan, which all true English hearts daily do pray that God will send the same to your Majesty, 'I will set up thy seed after thee.'

"Yet when God had shown him the greatest favour . . . God suffered him to fall into *the deepest pit of wickedness, to commit the cruellest murder, the shamefullest adultery.* . . .

"He did not stumble by ignorance, nor slide by weakness, nor only fall by wilfulness, but went to it *advisedly* . . . to bring mischief to pass . . . Yet God had not taken from David His Grace.

"So out of this foul matter is gathered the fairest example, and best lesson for Prince and private man . . . As *in a fair GLASS* (a Mirror) your Majesty shall see and acknowledge, by God's dealing with David, *even very many like dealings of God with your Majesty.* And in the end have as David had . . . Prosperity and surest felicity for you, yours *AND YOUR POSTERITY.*"

This letter was written to a VIRGIN QUEEN with no prospect of posterity openly in sight.

What had the sin of David to do with an immaculate Virgin Queen?

The sin of David with Bathsheba resulted in a son. Was Ascham suggesting that Elizabeth had likewise committed a similar sin which had also resulted in a son? The son Francis for whom *The Schoolmaster* was written and by which he was to be educated? Why hold up the sin of David's adultery to a spotless Virgin? Was the example quoted because David further sinned by sending Uriah, Bathsheba's husband, to his death so that he could marry Bathsheba, who was in child by David while her husband was at the wars?

It seems as though Ascham regarded poor Amy Robsart as the Uriah of the Elizabethan Era, that he was privy to the Queen's Royal secret, and that he knew there was a definite connection between the death of Dudley's wife and the birth of Francis some four months later.

Why was the letter kept carefully concealed for two hundred years? Was it published to provide evidence, as another link in the chain, that Francis Bacon by name was actually a Francis Tudor by birth? Base begotten but nevertheless born

in wedlock? There is no doubt that it was brought out of its hiding-place and published by the "Friends of Francis", to let it be known (to those who had eyes to see and wit to understand) that Queen Elizabeth was a mother, and that some of her contemporaries were aware of the fact.

Sir Roger Ascham's deadly parallel of David's sin and Elizabeth's would be pointless if she had actually been a Virgin, not a mother, and guiltless of complicity in the death of Dudley's wife; and there would have been no necessity to suppress the letter. He associates his remarks with the book because he doubtless hoped the book would help to train the boy who had the natural right to sit on the Throne of the Tudors. Ascham's letter simply points at Queen Elizabeth as Nathan pointed to King David when he said, "Thou art the man!"

FRANCIS, THE QUEEN AND LEICESTER

On the removal of Sir Nicholas to Gorhambury, we find the Queen gravitating there year after year . . . from 1565 to 1578. Robert Dudley had been made the Earl of Leicester in 1564 and always accompanied her. She holds her Court only a short distance away, at the home of Lord Burleigh. These two places—fifteen miles apart—were amongst the Queen's favourite summer residences. As she regularly visited the home of Sir Nicholas, it may fairly be said, without any undue straining, that she "secretly watched, supervised, and inspired his education", quite uncertain as to the best course to pursue regarding his future. He remained a concealed child by a morganatic marriage?

According to Dr. Rawley, he was introduced early to Court (*Resuscitatio*, p. 2):

> "His first and Childish years were not without some Mark of Eminency . . . Pregnancy of Wit . . . Presages of that deep and universal apprehension which was manifest in him afterwards, and caused him to be taken notice of by several Persons of Worth and Place, and *especially by the Queen*, who, as I have been informed, *delighted much to confer with him*, and to prove him with questions.
>
> "Her Majesty would often term him, '*The Young Lord Keeper.*'

> "Once being asked by the Queen how old he was, he answered with much discretion, being but a Boy, That he was two years younger than Her Majesty's happy Reign : with which answer the Queen was much taken."

(Francis, it is said, would then be about five years of age.)

There is no room for doubt that as a growing boy, Francis was often with the Queen at Gorhambury, at York House, at York Place (the Queen's Palace) or at Lord Burleigh's Mansion, where the Queen held her Court for weeks together. Burleigh, the Prime Minister and Secretary of State, was, through the Bacons, nominal uncle to Francis. He had the most wonderful Palace and grounds in England. It was a stone's throw away from "The Temple", Francis Bacon's home.

A contemporary writer, Nicholls, "betrays curious interest in the frequency of the Queen's visits" to Gorhambury. He traced many of them and left a record entitled, *Progresses of Queen Elizabeth.*

A passage from the Duke of Norfolk's *Confession* incidentally tells of *a CHILD in the Queen's Private Apartments* :

> "When the Court was at Guilford, I went unaware into *the Queen's Privy Chamber*, and found Her Majesty sitting on the threshold of the door listening with one ear to *a little child* who was singing and playing on the lute to her, and *with the other to Leicester* who was kneeling by her side. Leicester rose and the Queen continued listening to the child." (Strickland, p. 265.)

Who was the CHILD ? What was he or she doing in the Queen's Privy Apartments *with Leicester* ? The historians do not know. They do not even hazard a guess respecting the child's identity : Or what the three were doing together on such terms of domestic intimacy ?

Norfolk does not give the child's name. He was then fighting for his life on a charge of treason, and dared not be too specific respecting something which he knew must be regarded as a State Secret, if the child were verifiably the Queen's. The picture tells quite clearly the story of a father, mother and son, a happy family. Who else could the child be but Francis Bacon ?—then about nine years of age. An echo of such happy remembrances is seen in *Shake-speares Sonnets* (9–viii) :

"Mark how one string, sweet husband to another,
Strikes each in each by mutual ordering,
Resembling Sire, and Child, and Happy Mother,
Who all in one, one pleasing note do sing."

Three years later there is another little item of import. Parker Woodward says (*Francis Bacon*, p. 9) that "at the age of twelve the Queen went specially to Gorhambury, and *a terra-cotta bust of the boy* (which shows abnormal brain-development) *was made for the occasion*". No bust was sculptured for the eldest son, Anthony Bacon. It is at least singular that the youngest son (presumably) of Sir Nicholas should be thus honoured and the elder one disregarded.

> "At the age of thirteen, following a visit of the Queen to Gorhambury House, Francis was sent . . . to Cambridge University. *He did not go to St. Bennet's College, where Sir Nicholas had been educated*, but to Trinity College, founded by Henry VIII, and visited by Leicester in 1564.
>
> "Here he was placed in charge of Whitgift, the Head of the College, *who was made one of the Queen's private Chaplains*." (*Ibid.*, p. 9, Parker Woodward.)

THE QUEEN SENDS FRANCIS TO FRANCE

Francis returned from the University at the age of fifteen. He was entered at Gray's Inn. He probably attended Court. Whether he did or not, *he must have been in contact with the Queen*, for we next learn that he is suddenly torn from his legal studies by the Queen and sent to France. We know he was sent away personally and directly by Elizabeth because he writes :

> "I went with Sir Amyas Paulet into France *from her Majesty's Royal hand* . . . Since then I have made Her Majesty's service the scope of my life." (Dr. Rawley, *Resuscitatio*, p. 73, 1671.)

He again associates the Queen with his departure, so that there may be no mistake, in a letter to Cecil, 1594/5 :

> ". . . These one-and-twenty years, for so long it is that *I kissed Her Majesty's hands upon my journey into France*."

What were the circumstances which gave rise to this sudden departure? Why did the Queen send him hurriedly away for three years? There may be no direct answer to these questions from the open records of history, but we can surmise that something of fateful import must have occurred.

Young noblemen who were going abroad never went ordinarily to kiss the Queen's hand prior to departure. No other youth was sent to France direct "from Her Majesty's hand". No other youth was sent in the entourage of the Queen's Ambassador and given the entrée to the French Court. The phrase is used that the reader may understand that "the hand is indicative of power", and that he "went to France" as a consequence of "the Hand of Power". He uses it, as he uses the word later, in the *Felicities of Elizabeth*: and "those whom she raised to honour she carried such *a discrete Hand* over them . . . that she remained in all things an Absolute Princess." (Dr. Rawley, *ibid.*, p. 147.)

> "A Mr. Duncombe was sent with Francis as his tutor. *Amyas Paulet was knighted and put in charge of Francis*, and they crossed the Channel in Sept. In February of the following year, Sir Amyas Paulet succeeded Dr. Dale as Ambassador to France. They moved along in attendance at the French Court, visiting Blois, Paris, Poictiers, and other places." (P. Woodward, *Sir Francis Bacon*, p. 12.)

In the foregoing historical facts it is self-evident that there was some subtle connection between Queen Elizabeth and Francis Bacon that has not, as yet, been generally understood or recognized. Not only was he sent direct from under her hand, but the Queen raises a gentleman to knighthood and places the youth in his charge. It requires little detective instinct to surmise that Francis had discovered the secret of his birth, and that the Queen, not knowing what to do for the best, had resolved to send him abroad for a long stay.

In any case, Francis must still have been in touch with the Queen and the Court, for he returned to England in 1578—probably with despatches—and while he was here "*the Queen's private Court Limner, Hilyard, painted a miniature of him*". *One was also painted about the same time of the Queen, by the same artist.* The fact that Hilyard paints both persons in a very similar style at the same time *is strikingly evidential of kinship.* No

SIR NICHOLAS BACON, THE FOSTER-FATHER OF FRANCIS BACON

For description see Appendix, p. 177.

LADY BACON

For description see Appendix, p. 178.

National Portrait Gallery.

For description see Appendix, p. 179.

From the picture by Nicholas Hilyard at Hatfield House.

For description see Appendix, p. 179.

other youth of eighteen was similarly honoured by Elizabeth save one who later was known as "Robert Earl of Essex."*

Any impartial examination of the portraits of the Queen and Francis show similar characteristics of feature, which are exactly what we might expect from mother and son. It is unthinkable that the Queen would have allowed two such miniatures to have been painted had young Francis been a Bacon and not a Tudor. At that time, Elizabeth was undoubtedly proud of the youth's mental attainments as evidenced by Hilyard who wrote round the portrait in Latin, "*Could I but paint his mind.*"

An examination of the portraits of the Earl of Leicester and the Earl of Essex show the same facial characteristics. They *look* like father and son, just as the Hilyard portraits—posed from the same angle, one a follow-on of the other—*look* like mother and son. There is not the slightest resemblance between Francis and his foster-parents.

While Francis was in France, Sir Nicholas died (4).† He returns to England to find that his reputed father has provided for everyone of his dependants except himself. There had been no personal quarrel. It could not have been for want of heart. Nothing had eventuated that would have provided any ordinary motive for such pointed neglect.

The singular thing is that this penniless young aristocrat makes no complaint at such apparently harsh treatment. It is not even considered strange by Lady Bacon or Anthony Bacon. There is no mention of the matter in their letters; nor does Francis, later, when pressed for monies, ever seem to remember the omission as a grievance, as would ordinarily be the case. It is taken by the entire family of the Bacons as a matter of course and the proper thing. The only common-sense interpretation of the no-bequest enigma is that the family understood that Francis's expectations lay elsewhere.

PENNILESS FRANCIS AS A "QUEEN'S PENSIONER"

The penniless youth resumes his studies at Gray's Inn. *Who provided for him?* Who kept him? Who clothed him? *Did Lady Bacon or the Queen?*

Lady Bacon's legacy could not have permitted her to do very much. Her letters show that she provided him with

* See illustration facing p. 80. † See Note, p. 104.

certain foodstuffs of her own making and growing when he was in Chambers, but she does not appear to have provided him with an income. Yet an income he must have had from some source. *From the age of twenty, Francis had nothing to live on, the Bacon family having no responsibility.* How did he keep pace with the expenses of Gray's Inn? And hold his own with the students, many the sons of wealthy noblemen?

The truth is that Francis Bacon became one of Her Majesty's "Gentleman Pensioners", though "his name did not appear on the official list any more than George Puttenham's." (W. Begley, M.A., *Resuscitatio*, Vol. I, p. 102.) He became "*entirely a Pensioner on the Queen's bounty*", says Parker Woodward. Putting it bluntly, he got an allowance from his mother the Queen.

This is proved clearly because of a letter he writes on the 15th October 1580 to the Secretary of State, his uncle, Lord Burleigh, to "present his more than humble thanks to the Queen for her princely liberality". He also asks for some other favours which he had in mind.

Why should the Queen concern herself with the son of the late Lord Keeper, and make him a monetary allowance, if there were no tie between them? *There is no other young aristocrat that she takes under her wing in such a peculiar fashion.* There is no one else who asks the Queen for favours at this time. Judging from the letters and records, Parker Woodward says:

> "He had evidently been promised that something satisfactory should occur in the future, and that in the meantime he was to be considered in the Queen's service and to have a satisfactory monetary allowance." (*Early Life of F.B.*, p. 29.)

From various little hints and asides, it is certain that Francis in his twentieth year knew the secret of his parentage: that he was a concealed Prince of the House of Tudor. He seems to have taken his allowance from the Queen without any shamefacedness, as his natural right. And he is sufficiently independent to jeopardize, later, his allowance by thwarting the Government, when he had got into Parliament, rather than compromise with his conscience. The Queen is vexed. He is forbidden Court. His allowance is apparently stopped, for he gets into financial difficulties.

When he returned from France, he had no desire to study Law. He was therefore much perturbed at an order through

Lord Burleigh, from the Queen obviously, that he was to enter Gray's Inn. He even writes to Lord and Lady Burleigh pointing out *how incongruous it is for a person in his position to be employed in studying the common law.* He says :

> "I do not understand how anyone *well off or friended* should be put to the study of the common law instead of studies of greater delight."

Had Francis been the real son of a lawyer, it would have been impossible for him to feel it *infra dig* to study common law. As a Prince, though concealed, hoping he would be publicly called to the Succession of the English Throne, he would naturally feel such drudgery to be a little beneath him. To ease his discontent, Burleigh procures him a dispensation from his compulsory attendance of "keeping Commons". The entry, in Burleigh's handwriting, is still to be seen in the records of Gray's Inn. Is it not passing strange he should have declined to take his meals with the law students, barristers ? Even six years later (1586), an order was again specially made, permitting him to take his meals at the Reader's or Master's table, although not entitled to by seniority. He passed over the heads of barristers and ancients, care having to be taken to reserve their rights to pension in view of his supercession.

When he attained twenty-one, it was decided to send him for a year's travel abroad, according to the practice of the period for Princes and Noblemen's sons. There are records which show that Lord Burleigh was interested in the best routes he had to travel.

These odd glimpses show the inter-relation between Francis, the Queen and Lord Burleigh, the Queen's private confidant and Secretary of State. There is a definite intertwining that would never have been possible or probable, had Francis Bacon been the son of Lady Bacon. *Why should Lord Burleigh and the Queen have worried themselves about him at all unless there was a secret relationship between her and the youth ?* The fact that there was a secret bond is evidenced in numerous ways as the years pass, too numerous to deal with here.

When he was about twenty-four, he was elected Member of Parliament for Melcombe (1584). *How did this young law student, without local influence, property or income, get into Parliament ?* He could only have been placed there, as Lord Burleigh's nominee, by the powerful influence of the Queen. The difficulty of a penniless man obtaining a seat in the

House of Commons is slurred over by all his orthodox biographers, who take it as a matter of course that he simply walked into Parliament. It cannot be done today and it certainly could not be done in Elizabethan times. Men could not obtain such a distinction in those days without very powerful State influence. It is a distinguished honour, and it would be difficult to explain ordinarily how he came to obtain it. It again indicates a connection between Francis and the Ruler of England. Without some strong motive it is impossible to see why the Queen or Burleigh should have taken more notice of Francis than of any other youth. His great ability would not be a sufficient reason. He was undoubtedly the Government's nominee. More likely than not, Burleigh, knowing that he was restless, got him into public life to keep him actively employed, to save him from nursing a grievance because he was not openly recognized as a Tudor.

DOUBLE-MEANING PHRASES: A "NATURAL AND TRUE-BRED CHILD"

Owing to plots having been discovered for the assassination of the Queen, the Parliament of 1585 took stern measures for her protection. "The Earl of Leicester formed an association of subjects of all degrees who bound themselves to defend the Queen from her enemies." Early in the year Francis wrote a long letter of caution to the Queen.

It begins on a curious note. It is an excellent specimen of the ART OF DOUBLE WRITING, i.e. writing with *double meanings*, an open meaning and a COVERT one. . . . an art which he practised all his life in order to convey interior meanings to careful readers. He begins his open letter with these words:

> "Care, *one of the Natural and True-Bred Children of Unfeigned Affection*, awaked with these late wicked and barbarous attempts, would needs exercise my pen to your Sacred Majesty."

For a young man of twenty-five, newly elected to the House of Commons, an ordinary commoner unknown, an unfledged lawyer, to intrude a public letter of advice to the Queen over the heads of her responsible Ministers, would be classed today as a piece of impertinent presumption. It would have been equally so regarded three hundred years ago, and

would have been publicly resented by his brother-members had there not been an uncertain feeling that this young man had; for some mysterious reason, the ear of Authority. It was felt that, in view of the strange circumstances of his election to Melcombe, he was in the nature of a "dark horse", no one knowing how far he would ride. He was an enigma whose secret no one had better probe in view of his highly placed friends in the Government. It was better to maintain silence. It is obvious that an ordinary commoner would never have dreamed of writing such an epistle. Elizabeth had her own Officials who took proper precautions for her safety, and who certainly did not require their attention called to fears for her safety or the necessary steps that should be taken. Yet the fact remains that Francis did write such a "Letter of Advice".

It is only understandable on the supposition that he felt he had *a peculiar right* to speak of the Queen's safety over and above anyone else, and also because he wanted to leave a subtle record that he writes not as a Member of Parliament but as a Natural Son—*one of the Queen's Unacknowledged Sons*. The unnecessary sentence, which he slips in as an ellipsis, tells us the implied truth, that he, himself, is "ONE OF *HER* NATURAL AND TRUE-BRED CHILDREN".

The phrase slips by persons not aware of his Birth-Secret without arousing suspicion. It is said in such a way that the Queen and Lord Burleigh cannot cavil at it. The "wise" dare not say anything. The ignorant cannot. And to those who are now aware of Francis Bacon's literary style of the *double entendre*—so noticeable in Shakespeare—he seals the outstanding truth of the Era unequivocably *in his first public utterance:* He lets it be known that he knew who he really was, and that as a Tudor he had a special right to advise even the Queen's Ministers, for he was legitimately the next of kin in the Succession and the Prince of Wales by virtue of his Tudor birth.

In view of this open yet covert declaration that he was a "Natural Child" of the Queen's, we can better understand the "SUIT", the Mysterious Suit, that crops up from time to time for some twelve years, from 1580 to 1592, when he abandons it with a gesture of despair.

FRANCIS BACON'S EXTRAORDINARY SUIT

His Suit was no other than a plea, or, rather, a series of pleas, in a variety of ways, direct and indirect, with the Queen

and her Ministers, to be acknowledged openly as a Tudor and the Successor to the Throne.

In letters dated 16th and 18th September 1580 to Lord and Lady Burleigh, he *presses for the recommendation of his "Suit"*, at the same time saying he ought not to be employed in common law studies.

The next letter, 18th October, to Burleigh, "seems to be one carefully written for submission to the Queen with a view to appease her anger which his importunity had aroused," says Woodward.

Now on the 25th August 1585, some time after his "Open Letter of Advice", Francis writes to Sir F. Walsingham, one of the Queen's Ministers :

> "May it please your Honour to give me leave amidst your great and diverse business, *to put you in remembrance of my poor SUIT*, leaving the time unto your Honour's best opportunity.
>
> "I think the objection of my years will wear away with *the length of my Suit. The very STAY doth in this respect concern me* because I am thereby hindered to take a course of practise which I must and will follow . . . *if Her Majesty like not my SUIT* ; not from any necessity of ESTATE but for *MY CREDIT'S SAKE* . . .
>
> "I spake when the Court was at Theballs to Mr. Vice Chamberlain (Sir Christopher Hatton) who promised me his furtherance.
>
> "If it may please your Honour to speak with him, I think he will be fast mine."

It is quite clear that the "SUIT" Francis refers to in this letter is no ordinary one, because *it is one in which the Queen and her Ministers are concerned.* The "Suit" could not be a mere request for a job of work, which would have been a personal concern with any of the Ministers in question but which would not concern the Queen. "If Her Majesty likes not my SUIT" is a phrase which shows that it is a matter of personal moment to her. Moreover, the phrase indicates that the "Suit" is a State matter because the Queen and her Ministers have to be consulted before the request of Francis can be granted. "Please, your Honour, speak with him (the Lord Chamberlain) then, I think, he will be fast mine" is a phrase which shows the "Suit" has already been under discussion and shelved." *My very STAY doth in this respect concern me.*"

At the time this letter was written, the Earl of Leicester,

his father, was out of favour with the Queen. Francis accordingly wished to know whether this endangered his prospects of Recognition: Whether there is any chance of "Acknowledgment" in the immediate future. His "Suit" is largely dependent on the Will of the Queen. The letter shows that he recognizes he is growing older, and that it is thus becoming more difficult, with the passing of the years, to confront the world suddenly as an acknowledged Tudor Son of the hitherto recognized Virgin Queen.

The enigmatical phrascology employed indicates that his request is an extraordinary one. It is something that only the Queen and her Ministers can decide. Francis suggests that the Queen ought to take steps for his "Recognition" for "my Credit's sake" as his position is an intolerable one. It is not a question of money. *His "Suit" is not for any necessity of ESTATE.* He wants to be known as a "Tudor", legitimately born in wedlock. He wishes to be saved further humiliation from whisperers at Court, who even disgrace him by their eyes, regarding him as "a Royal Bastard". "For my CREDIT'S Sake!" he cries.

If the Queen says she will not recognize him, if her Ministers advise against such a course, then he will go his own way, and be hindered no more in a contemplated line of action—the spreading of literature, ethics and philosophy. One can quite understand, from the Queen's shifty treatment of others, that Francis was kept "dangling" year after year, uncertain whether she intended to call him to the Throne or not. The suspense must have been maddening and humiliating.

Seven years later, in 1592, the "Suit" openly comes up again in a letter to Lord Burleigh. Whatever efforts he made throughout the years to secure "Recognition" are unknown. He had apparently tried and been unsuccessful. The Queen was then in her sixtieth year, still posing before her people, with her bosom showing, as a "Virgin". The chances that at such a late date she would admit a relationship to exist between them were very remote. Francis began to see, at last, that there was no hope of any claim to the Throne being recognized, for the Queen was dotingly fond of Robert Essex. He therefore writes his famous and remarkable letter to Lord Burleigh so that he and the Queen may know he has renounced the idea of being acknowledged a Tudor.

> "*I wax somewhat ancient.* One and thirty years is a great deal of sand in the hour glass . . . *I ever bear in*

mind—in some middle place that I could discharge—*to serve Her Majesty*. . . .

"I confess that I have as vast contemplative ends as *I have moderate CIVIL ends*, for *I have taken ALL KNOWLEDGE to be MY PROVINCE*. . . .

"This Philanthropia is so fixed in my mind as it cannot be removed.

"If your Lordship shall find, now or at any time, that I do seek or affect *any place* . . . *nearer to your Lordship* . . . say, then, that I am a most dishonest man. . . ."

The only *place* that would be *nearer* the Secretary of State (The Prime Minister) would be Kingly Place—the Throne. Francis thus enigmatically, but none the less clearly, gives him to understand that he no longer seeks to rule over a Material Kingdom but to reign over an intellectual Province of the Mind. No longer does he "Seek or Affect any Place" that would bring him nearer the Office of the Prime Minister. He has "Moderate CIVIL ends" now. Kingdoms and Provinces have no longer any appeal to him unless they be intellectual ones. He seeks to reign over the Empire of the Mind. The time for recognition as a Tudor has passed. He is now too old to be regarded as a legitimate concealed son of a "Virgin Queen" sixty years old. He thus lets Burleigh know that he has abandoned his "Suit" and that he is content "to live a second Life on second Head" (*Sonnet* 143–LXVIII), the life of a commoner, instead of a Prince, under the name of "Bacon". The Queen is therefore given to understand that his mouth is closed, the secret will be kept so far as he is concerned, he will make no move to disturb the existing regime, but will pursue literary tasks, not political.

To his friend, Fulke Greville, he writes in a somewhat similar strain. The phraseology of the letter again shows that his "Suit" was something out of the ordinary—something more than a Solicitorship :

"My matter is an endless question. . . . *I dare not go further*. . . . Her Majesty had by SET SPEECH more than once assured me of her intention to call me to her Service ; which I could not understand *but of THE PLACE I had been named to*. . . .

"I have a hard condition : to stand so that whatever service I do to Her Majesty, shall be thought to be lime-twigs and fetches to place myself.

"*I have been like a piece of stuff bespoken in the shop :*

> And if Her Majesty will not take me, it may be the selling by parcels will be the more gainful. For to be as I told you, *like a child following a bird*, which when he is nearest flyeth away and lighteth a little before, and then the child after it again, and so *ad infinitum*. I am weary of it, as also of wearying my good friends.
>
> "Yet indeed I do confess *the first love will not be easily* cast off."

This picture of the child following a bird is very similar to the picture of the "Careful Housewife" who "runs to catch one of feathered creatures broke away", in *Shakespeares Sonnet* (19-CXLIII), written about this time.

The "First Love" did not refer to the Solicitorship that had just cropped up. It related "*to a matter*", says Francis, "*which was an endless question*", something which had dragged out over the years from the time he was a babe in arms, through his youth, and would not even finish with death. His relationship to the Queen was indeed an "endless matter", for it was destined to be debated by distant ages. What other question could it be but his "Suit" for recognition as a Tudor? The use of the vague word "love", in the last sentence, being used as a cover-word, just as Shakespeare uses the word to denote various Themes and Emotions.

He says that he has had imposed upon him "a hard condition . . . to stand" and wait, Her Majesty by set speech having more than once assured him of her intention *to call him to her service*, which he could not understand but in one way—"*the PLACE he had been named to*"—*the Throne*.

Why should Francis Bacon write so complainingly that the Queen had kept him running after her, from his youth up, until he was weary of her promises? What right had he to expect anything from the Queen at all if he were not her son? What was the Queen to him more than to any other young man? Why should he be so peculiarly aggrieved by her personal attitude? No other young man is known to have pestered the Queen and her Ministers with a "Suit". No one but Francis dare have done it. There is obviously some secret tie between the parties not hitherto disclosed by the surface facts of history.

> "The conduct of all parties is consistent with Francis having been an Unacknowledged Son of the Queen, compelled to keep up appearances by settling at Gray's Inn and studying Law (for which he did not care), the

ordinary conditions of residence being modified in his favour.

"No mere son of a deceased Lord Keeper, without experience and at the age of thirty-three, would for two years continually press for one of the principal law offices in the gift of the Crown." (*Tudor Problems*, p. 30, Woodward.)

When Francis wrote to Burleigh, when he was thirty-one years old, it is evident that *he had no income from any source* save an allowance from the Queen, and that he wanted some sort of salaried position in order to further his ethical and literary ideals. Hence his threat, that if he were not given such a position, he would become "a sorry bookmaker", and retire to Cambridge with a couple of men as his literary assistants. His letters of 1592 and 1594 to Burleigh make it quite clear that he had a literary staff, and was engaged "in studies of greater delight" (and had been as early as 1580), and that he wanted remunerative employment to meet his expenses of staff, printing, publishing, etc.

Why should Francis Bacon so write the Prime Minister unless he had some peculiar right so to do? Why should Burleigh have been expected to take the slightest notice of his complaints unless Francis were more than he seemed to be? That Burleigh was his nominal uncle does not explain the situation, because the Queen was primarily concerned in granting the request. It was contingent upon her Will. The Prime Minister was only the go-between.

SIR EDWARD COKE'S "DISGRACEFUL WORDS"

Lord Burleigh died in 1598 and was succeeded by his son, Sir Robert Cecil, the hunchback, in his Office as Her Majesty's chief Minister. He was Francis Bacon's nominal cousin. He had been jealous of Francis as a youth. He was still envious of his abilities in manhood.

On 29th April 1601, Francis Bacon wrote a letter of complaint to Cecil asking him to restrain his henchman, Sir Edward Coke, from personally vilifying him. The enigmatical phrases which he uses can only be explained on the supposition that he was the Queen's Unacknowledged Son and that Coke knew the secret of his birth through his friend and superior officer Cecil. Cecil would know it as a Secret of

State and had passed on the information to Coke, who had used it as a weapon against Francis. Coke was an unscrupulous lawyer who had been his bitter enemy from their first Parliamentary clash. The letter refers to a quarrel between the two men which took place in open Court. He heads the letter:

> "A True Remembrance of the ABUSE I received of Mr. Attorney General publicly in the Exchequer the first day of the Term; for the truth whereof I refer myself to all that were present."

After stating the subject matter and the exchanges that took place between the two men the letter continues:

> "He (Coke) said, 'I think scorn to stand upon terms of greatness towards you, *you who are less than little; less than the least'*; and other *strange, light terms he gave me*, with that *INSULTING THAT CANNOT BE EXPRESSED.*
>
> "Herewith stirred, yet I said no more than this: 'Mr. Attorney, do not depress me so far; for I HAVE BEEN YOUR BETTER, and may be again, *when it PLEASE THE QUEEN.*'
>
> "In the end he bade me not meddle with the Queen's business but with mine own; and that I was unsworn, etc. I told him, sworn or unsworn was all one to an honest man; and that I ever set my service first and myself second; and wished to God he would do the like.
>
> "Then he said, it were good to clap a *cap. utlegatum* upon my back! To which I only said he could not; and that he was at fault, for *he hunted upon an old scent.*
>
> "He gave me *a number of disgraceful words besides*; which I answered with SILENCE, and showing that I was not moved with them."

What were the "light terms" and "disgraceful words" which were insults "that cannot be expressed"? That can only be answered with "silence"? Coke undoubtedly taunted him with the secret of his birth and called him by the ugly name of "Bastard". He could safely afford to do so, for, as Cecil's right-hand man, he would know that the Queen had decided that Francis would never be called to the Throne; that all his life he would be compelled to carry the iron mask of Bacon; and that he could not openly seek redress because the honour of the Queen would be involved. All Francis

can say in reply is this : "I have been your better", which was true when he was a young Prince, though concealed, with expectation of the Throne. He adds with equal truth, "I may be again your better, *when it please the Queen*", i.e. if the Queen were to name him as "the Heir of her *Natural* Body" which was the Queen's Prerogative by special Act of Parliament. Coke replies that it were good to stick a label on his back, as a mark of disgrace, to let the world know that he was "less than the least" in his birth, being born of "unknown" parents who were "unmarried". "You couldn't do it", for no one dare do it without injury to the Queen. "You hunt upon an old scent" in order to try and disgrace me, something that happened forty years ago, my birth, answers, in effect, Francis Bacon.

There have been numerous conjectures by historians and biographers as to the meaning of this letter, what the quarrel was about, what Coke meant by wishing to pin a disgraceful label on his back. No one has interpreted it because no one has suspected Francis Bacon's secret relationship to Elizabeth. It is transparently clear when the letter is read in the light of this knowledge and the significance of the Latin phrase, used by Coke, that was to be "clapped on the back" of Francis—a *capias utlegatum* or *utlagatum*.

What does this mean? Wherein does it differ from an ordinary writ? How could it apply to Francis Bacon?

It is derived from the Saxon *utlaghe*. The word "outlaw" comes from the same root. Jacobs *Law Dictionary*, Vol. IV, p. 454, says :

> Outlaw : Saxon, *utlaghe* ; Latin, *utlagatus*. One *deprived from the benefit of the law*, and out of the King's protection.

Outlawry means that a person has refused to appear when process was issued against him ; that he has secreted himself or fled.

> "Outlawry : Utlagaria : *The being put out of the law. The loss of the benefit of the King's protection.*" (Jacobs.)
>
> "Capias Utlagatum : Is a writ that lies against a person who is outlawed in any action . . . the sheriff is commanded to seize all his goods . . . to compel the defendant to appear. . . ." (Jacobs.)

A *capias utlagatum* was issued where a party had refused to appear, or who had fled, or who had secreted himself and afterwards returned to his domicile ; so that a *capias utlagatum*

is a writ that lies against *a person who is outlawed* for not appearing in Court, for remaining in hiding, so as *to compel the defendant openly to appear.*

Now what did Coke mean when he said that Francis Bacon ought to be labelled with such a writ of attachment? He actually charges him with being an "OUTLAW" in a special sense, i.e. *out of the Queen's protection*, with having forfeited his rights as a citizen, *with having no rights*, with his goods and chattels belonging to the State, *to the Queen* as the Head of the State. It was a pretty serious charge for one State Legal Officer to make against another.

Now we know that Francis Bacon had never fled the country. He was not, and never had been, in "Hiding" in a physical sense at all. He was not out of the Queen's legal protection and therefore he had not forfeited as an outlaw his goods and chattels.

Yet Coke was right in a certain sense of sheer grim nastiness. And if he was not absolutely right in the legal sense he was partially right. He knew that he could not serve him with a writ for a legal offence committed, yet the alleged crime was such that he would like to place a label on his back —a *capias utlagatum*—so that all the world might know of his disgrace: For Francis Bacon WAS in "Hiding". He was a Tudor "hiding" under the Mask of Bacon. He was a "natural son" of the Queen, not a legal one, and so "*outside the Law*" of Succession. He was "out of the Queen's protection" for she had never acknowledged him officially as her son, and he was thus an "outlaw" in a very real sense with his monies and his goods belonging to the Queen because they were derived from her as a one-time "Gentleman-pensioner". "Your birth deprives you of any rights of inheritance," says Coke, in effect, "and a writ (a writing) should be attached to you that all men might know *the kind of outlaw you are* . . . a BASTARD with no legal rights whatever, a man with no *locus standi* anywhere. *You are less than little; less than the least.*"

This is a charge so adroitly framed that Francis cannot reply to it without implicating the honour of the Queen . . . so he meets it with silence.

"He gave me *a number of disgraceful words* besides", but he is careful not to tell us what they are. "In his letters he often refers to bruits (rumours) and scandals *which attack his good name*, but he never stops to explain the nature of them". (See *The Great Cryptogram*, Vol. II, pp. 635–8, Donnelly.)

This is the correct interpretation of the letter which has

hitherto never been explained. It proves that Coke knew Francis Bacon was the concealed son of "The Virgin Queen".

We can pass over much similar evidence, noting how he is compelled to write almost subservient letters to Elizabeth's minister, and, later, to James in order to disarm any suspicion of his loyalty to the Throne; for as a legitimate Tudor he had better rights to the "Succession" than anyone else.

James Stuart, who succeeded Elizabeth, was undoubtedly aware of his Royal Birth and was warned by the dying Cecil —Francis Bacon's enemy—not to employ as a Minister of State a Tudor who might covertly aspire to the Throne. Says Donnelly (*The Great Cryptogram*, Vol. I, p. 293):

> "Cecil possessed some SECRET concerning Bacon discreditable to him which he imparted to King James, and thus hindered his advancement after the death of the Queen."

Dean Church, in his life of *Bacon*, p. 97, asks:

> "Had King James disclosed (to Bacon) something of his dead servant (Cecil), who left some strange SECRETS behind him, which showed his (Cecil's) unsuspected hostility to Bacon?"

Donnelly never suspected that the "Discreditable Secret" that Cecil knew referred to the fact that in Law he was "an adulterine bastard", base begotten though born in wedlock. *It was nothing personally discreditable at all.* But the world has ever looked askance at "a love-child" and the "Royal Bastards" of history have usually been the victims of harsh treatment. Church asks what was the secret but he does not attempt the answer and never once suspects the truth. It is quite clear that Francis Bacon wrote to Cecil because Coke was making use of a State Secret which might have disastrous consequences. It was Cecil's place OFFICIALLY to stop his henchman from repeating such cruel slurs.

The wonder is that Francis Bacon ever got his chance as a Statesman. His slow rise to power can only be explained on the grounds that his enemies, surrounding the Throne, were afraid of what might be their position—notoriously evil-livers many of them—if he once occupied a position of real authority.

His last words to King James tell the story of the dark cloud that had hung over his life from the cradle. In 1621 the King commanded Francis Bacon to plead Guilty to Charges of Corruption in order to save himself and his

Favourite, the Duke of Buckingham, from a constitutional conflict with the House of Commons. Francis Bacon obeyed the command to commit political suicide in these words. It is told by Archbishop Tenison in *Baconiana*, p. 16 (1679 ed.):

> "The great cause of his suffering is, *to some*, A SECRET.* I leave them, who desire, to find it out by his words to King James.
>
> "He said:
>
> "'I wish that as *I am the FIRST*, so I may be *the LAST of SACRIFICES* in your times. And when from Private Appetite, it is resolved that a Creature be sacrificed it is easy to pick up sticks enough from any Thicket, whither it hath straid, to make a Fire to offer it with.'"

Evidently, this enigmatical passage can only be interpreted in the light of the fact that, as a Tudor, he was sacrificed in order to inaugurate the peaceful advent of James. He did not strive to obtain the Throne. He remained concealed. He was thus the FIRST sacrifice of the Stuart regime. He hoped to be the LAST of James' Kingly sacrifices because he had made himself "an Oblation" to the King by sacrificing his honour, suffering himself to be criminally branded, that James might not be jeopardized.

The more one reads histories of the times of Elizabeth and Leicester, the more it becomes apparent that there was an exceptionally close relationship between them, which it is difficult to believe was in any sense platonic. Leicester was as physically passionate as the Queen. In a book called *Leycester's Commonwealth*, printed in Antwerp in 1584, odd copies of which filtered into England, a very circumstantial account is given of the lascivious nature of Leicester. His amours with various women are narrated at length, his characteristics being "dissimulation, hypocrisy, adultery, falsehood and what not".

The Queen repudiated the assertions contained in the work, to the magistrates of Cheshire. "They are," she said, "libels, malicious, false and scandalous". The Queen was probably right. But the fact remains that the Earl was a passionate man respecting the fair sex. If a tittle of what the book asserts be true, what could possibly be the result of constant intimacy between two such headstrong personalities?

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* I.e. *a SECRET* that is known *to some persons*—such as the Rosicrosse.

It has already been noted that when he was made Master of the Horse he was given rooms next to hers *which he occupied for years*. From the moment of her accession, he is said hardly to have left the Queen's side for the two years preceding the birth of Francis. He escorted her round all the pageants of London arranged in her honour, mounted on a white charger.

> "I only show him favour because of his goodness to me when I was in trouble during the reign of my sister," she said.

The question is: How far did these favours go?

MARY QUEEN OF SCOTS AND COURT GOSSIP

There is a letter at Hatfield House, found among Burleigh's papers, endorsed by him according to the Public Record Office. The endorsement consists of a single word . . . "READDE". The injunction to "Read" is from Lord Burleigh to his successor in Office, his son Cecil. The letter itself is from Mary Queen of Scots to Elizabeth. "Lebanoff, a very great authority upon everything connected with Mary Stuart, is convinced that the letter is authentic." The letter shows that the gossip of the times, respecting the Queen's private life, extended for years. This is a portion of it:

> "I rebuked the Countess of Schrewsbury for believing or speaking so licentiously of you, as a thing which I did not at all believe:
>
> "Firstly, that one to whom she said you had made a promise of, before a Court Lady of your Chamber, *had lain many times with you with all the license and familiarity which husband and wife can use to one another.*"

It is significant that, though Mary declares to Elizabeth she does not believe that gossip, she repeats it so that Elizabeth may know the current talk that goes on behind the scenes. It does not indicate licentiousness, but a marital relationship as the result of a secret betrothal of marriage with Leicester, at which Lady Bacon was present. (See Waldman's *Elizabeth.*)

In 1562, when the Queen was ill and in fear of her life, she asked her Council to make Lord Robert Dudley Protector of the Kingdom with a grant of £20,000 per annum. In 1564, she made him Earl of Leicester, and at Court he was styled "My Lord". She enriched him with monies and lands almost

SPENSER'S SIGNIFICANT TITLE PAGE

Queen Elizabeth, the Earl of Leicester and Francis Bacon.

For description see Appendix, p. 179.

SIR EDWARD COKE

For description see Appendix, p. 180.

ROBERT CECIL, EARL OF SALISBURY

From the portrait at Woburn Abbey

For description see Appendix, p. 181.

beyond the dreams of avarice. In the same year Melville, the Scotch Ambassador, reports that Elizabeth

> "took me to her Bedchamber, and opened a little desk where there were divers little pictures wrapped in paper, their names written with her own hand. Upon the first she took up was written, '*My Lord's Picture*'. This was Leicester's portrait."

LEICESTER'S KNOWLEDGE OF THE QUEEN. THE SUCCESSION

In August 1566 Leicester told the French Ambassador that he had "*known her from her eighth year better than any man on earth.*" (5)* He added that he was as much in favour as ever, and was convinced the Queen would choose no other than himself, but was uncertain whether the Queen wished to marry him or not (i.e. publicly). This is a very courtly way of expressing a truth which may bear a double meaning, one that far transcends mere Platonic friendship.

> "I have learned," says De Foys in his report, "from the most credible persons, and I know on good authority, *that she promised him marriage before witnesses.* Nevertheless *if she chooses to release herself* from such a promise, no one will summon her to justice, or bear witness against her." (Strickland, *Elizabeth*, p. 215.)

> "Elizabeth had formerly condescended to discuss with De Quadra the scandalous reports then prevalent, not only on the Continent but in her own Court, regarding her intimacy with Dudley. . . .
>
> "She showed him the situation of her sleeping apartment and that of the Favourite. . . . As his health was likely to be impaired by the dampness of the room he occupied in the lower story, she assigned him a chamber contiguous to her own." (*Ibid.*, Strickland.)

> "The Earl of Arundel made no scruple of declaring that the intimacy between her and Leicester, *was the reason of her refusing all suitors.* He and the Duke of Norfolk . . . called Leicester to a sharp account for familiarities with the Queen, which, they affirmed,

* See Note, p. 104.

disgraced them all as Englishmen, as well as the Crown she wore; and that neither the English nobility nor her subjects would permit the continuance of such proceedings.

"They taxed him . . . with entering the Queen's bedroom unbecomingly, affirming that he went there before she rose, and he took upon himself the Office of the Lady-in-Waiting, by handing to her a garment which ought never to have been seen in the hands of her Master of Horse. Moreover, they charged him with 'KISSING her Majesty when he was not invited'." (*Ibid.*, p. 262.)

"Some days after this (according to La Lothe's letter), the said Lady (i.e. the Queen) being earnestly pressed to declare her intentions respecting the Earl of Leicester, resolutely answered, that 'she PRETENDED not to marriage with him'." (*Ibid.*, p. 263.)

"In 1563 when the Queen opened Parliament, the first step after the election of the Speaker, was to petition the Queen to marry, as it appeared the only means of averting long and bloody Successive wars.

"She replied that she 'would not forget it, but it was a matter in which she would be advised'.

"When definitely pressed she did not hesitate to use the very enigmatical phrase that '*the Right of Succession to her Throne should never be made a subject of discussion*: It would cause disputes as to *the Validity of THIS OR THAT MARRIAGE*'." (*Ibid.*, p. 191.)

This, of course, is precisely what would have happened in the event of Queen Elizabeth having contracted a private marriage with Leicester a short time previously, especially if there were any issue of such a marriage. At the back of her mind runs the query: Would the issue of a public marriage take precedence of the heir by her private marriage to Leicester? Apparently, to guard against any question of validity ("This or That Marriage") arising, respecting her private marriage or her offspring, a Law was actually passed at her express wish, which made it a penal offence to speak of any other Successor to the Crown *than the NATURAL ISSUE of the body of the Queen. Elizabeth refused to have the word "LAWFUL" annexed*, and the power was given to her *to NAME HER SUCCESSOR*.

The way was thus clear not only for the Queen to name her own Successor, but for such a Successor to be a NATURAL or a "Love-Child" begot by a secret marriage, a morganatic union. It reserved to the Queen the right to act as circumstances allowed—either to keep her private marriage or betrothal, and her motherhood, as Royal State Secrets, or to declare her Successor to be the "Heir of her Natural body", not necessarily begot in wedlock but nevertheless the fruit of a Natural Love-Marriage or a Private Marriage. The Act was passed, enabling her to do this, in 1571.

> "Her refusal to have the word 'Lawful' annexed, indicated that it was impossible that 'any other than LEGITIMATE Children could be born of her'." (Strickland, p. 296.)

The historian Camden, who was a personal friend of Francis Bacon, and familiar with his methods of secretive writing, says :

> "I remember, being then a young man, hearing it said openly by people, that this was done (i.e. the passing of this particular Act) *by the contrivance of Leicester*, with a design to impose, *hereafter*, some *BASE SON* of his own upon the Nation as *the Queen's Offspring*."

No one was more likely to know the truth than Camden at the time he wrote this passage. It seems deliberately written to draw attention to the fact that there was a method and a motive behind the action of the Queen. "Some Base SON !" Yet neither Camden or any other writer openly tells us who the "Son" may be. To hint at identity was too dangerous, but the phrase suggests there was more than one "base son". Such matters could only be "whispered under the Rose" in that Era. It could not be said openly even in 1679 by Archbishop Tenison, who in *Baconiana* quotes Dr. Rawley approvingly.

> "He (Dr. Rawley) judged some papers, touching *Matters of Estate* (relating to Francis Bacon) to tread too near upon *the Heels of Truth*, and to the Times of the Persons concerned, *to be published OPENLY*."

This last sentence does not eliminate the possibility that such matters could be published *privately*. And so Tenison, who knows the truth, leaves a secret private record in *Baconiana* and says nothing openly save by the *double entendre*.

QUEEN ELIZABETH'S SECOND CHILD

The intimacy between the Queen and the Earl of Leicester continued without a break until they had both reached the age of forty. It cannot therefore be a matter for wonder that there were rumours the Queen had more than one child by the Favourite.

> "In 1570 a Norfolk gentleman named Marsham had actually been tried for saying '*that my Lord of Leicester had TWO CHILDREN by the Queen*', and was condemned to lose both his ears or pay a fine of one hundred pounds."

The second child is believed to have been born on 10th November 1567. The Succession Act of 1571 was specially framed so that he could succeed the Queen. Unlike Francis Bacon, who was born four months after the marriage of his parents, he could truthfully be said to be the legitimate offspring of a private marriage. His public recognition as a Tudor could not involve the Queen's Honour, or give rise to awkward questions (such as connivance in the death of Amy Robsart, etc.) as in the case of Francis. *This child is known to history as the Earl of Essex.*

With the passing of the 1571 Act,

> "and after many years of intimacy, the interests of their own preservation warranted that they should part company. Elizabeth's statement to her Council in 1571 that she was 'FREE TO MARRY' points to a mutual understanding that they should go their respective ways." (*Tudor Problems*, p. 15, P. Woodward.)

LEICESTER'S SECRET MARRIAGES

Shortly after Elizabeth's statement that she was free to marry (she had "chosen to release herself", as De Foys suggested she might do; see page 53) Leicester, who had apparently taken the Queen at her word, secretly gave a formal pledge to Lady Sheffield and secretly married her two days before the birth of a son, who had the greatest difficulty in proving his legitimacy. Leicester never troubled himself about the child (he was entered at Oxford University simply

as "The Son of a Lord") and the marriage contract was only accidentally discovered years afterwards. His son (he became Leicester's heir) stated that "his father kept the marriage secret with his mother for reasons unknown". (Mme D. von Kunow, p. 17.)

In 1575, Elizabeth, unaware, apparently, of the Secret Marriage, gave Leicester £50,000, and he responded by giving her a magnificent entertainment at Kenilworth Castle. Since he was as far off as ever from being recognized as the Queen's Consort, he privately married one of the Queen's cousins—Lettice, the widow of Walter, Earl of Essex. He was afterwards pressed into a more formal ceremony in the presence of her father, Sir Francis Knollys. When the Queen heard of the marriage, a year later, "she was for putting him in the Tower". Eventually he was ordered to remain a prisoner at Greenwich Castle, and his wife was forbidden to attend Court.

The singular fact emerges that, despite this secret marriage, Leicester always seems to have been called in to the Councils of the Queen whenever important business needed attention. In 1586 (both were then fifty-three), he commanded the English operations in the Low Countries. In 1588, Elizabeth called him to take charge of the military defences against the Spanish Armada, designating him the Lord-Lieutenant of England and Ireland, and together they reviewed the troops at Tilbury. When he died, a few weeks later, the Queen ordered an auction sale of all his valuables and estates. In fact, throughout their entire lives the Queen seemed to act as though she honestly regarded herself as his lawful wife by a private marriage, which she could not openly admit for State reasons. That she loved him, and him alone, to the very end, is beyond dispute. And many years after his death, when opening a private drawer in the presence of an intimate, she said, holding a piece of paper in her hand, "*His last letter.*"

When one therefore considers the fact that Leicester did not hesitate, later in life, to contract two secret marriages, when it was apparent that the Queen would not acknowledge him as Prince Consort, this serves as evidence not only that the idea of a secret marriage was familiar to him, but also that the marriages were contracted on exactly the same lines as the alleged early marriage with the Queen—to be either publicly announced or disregarded according to the exigencies of the State.

In Leicester's Will, he actually leaves the question of his

burial to be settled by her Majesty, obviously to give her the opportunity to put his body in the Royal Vault, if she so wished, at his death, or to make public announcement of the secret marriage.

Mme von Kunow says (p. 18) :

> "His hopes of acknowledgment as Prince Consort revived again after he had, before his expedition to the Netherlands, given them up, and is shown by a significant letter written from the Netherlands. None of his 'side marriages' would have been allowed to stand in the way."

> "Leicester's Will left to Robert Essex (described as his well-beloved *son-in-law*) Leicester House, his best suit of armour, his two horses, and *a George and Garter, in the hope that he should wear it shortly*. Before the year was out, Robert Essex was appointed Knight of the Garter, being at that time about twenty-one years of age." (*Francis Tidir*, p. 28, P. Woodward.)

The majority of historians assert that Queen Elizabeth had numerous lovers, and that after Leicester's death she immediately fell in love with someone else—a young man named Robert Essex, the reputed eldest son of Walter Devereux, Lord Hereford, afterwards created the first Earl of Essex. Robert Essex was Leicester's step-son, to whom he had conveyed the hope that Elizabeth would soon make him a Garter-Knight.

ROBERT DEVEREUX, EARL OF ESSEX: THE QUEEN'S SON

Robert first comes prominently into historic notice when Leicester, in May 1587, resigned the post of Master of the Horse *in his favour*. After this date, it is noted that "Essex was constantly with the Queen". Bagot, a contemporary, writes :

> "When she is abroad, nobody near her but my Lord of Essex ; and at night my Lord is at cards or one game or another with her."

Essex would then be twenty years of age and the Queen fifty-four. Is it reasonable to suppose they were sweethearts or lovers, in view of the disparity in their ages ? Considering the facts

already collated, is it not much more probable that their relationship was that of mother and son? Leicester resigns his Office in favour of his "Son-in-Law", an Office which brings the Mother and Son in close touch with each other. He hopes he will speedily be made a Garter-Knight and that it will be a stepping-stone to the Throne. Those are the obvious conclusions to be drawn. A close study seems to show that the public conduct of the Queen towards Robert Essex was consistently that of motherly affection only, never that of a sweetheart.

The mother of the Earl of Essex is supposed to be Lettice Knollys, the wife of Lord Hereford. At the accession of Elizabeth the Herefords were very young. Lady Hereford's mother was first cousin to the Queen and Chief Lady of the Bed-Chamber. They were in poor circumstances and always in financial difficulties. Robert is supposed to have been born at Netherwood, Hertfordshire, 10th November 1567, but *the birth is not registered in the Parish Register*. The baptisms of Penelope, Dorothy and Walter are duly recorded at Chartley, his country seat. Moreover, it is at least singular that if he were really the eldest son, he did not bear his father's (?) Christian name *as was the usual custom*.

In the Essex genealogical register of the sixteenth century, Robert is not entered as the eldest son until *after* the Earldom of Essex had been conferred on his reputed father, Lord Hereford. Then, and not till then, "*was he put forward as the legitimate son of the Essex couple*". (D. von Kunow, p. 17.) We can therefore quite understand Sir Henry Wotton recording that "the Earl had but a poor conceit of him and *preferred his second son, Walter*".

On the date of Robert's birth, an important letter, respecting her proposed marriage with the Archduke of Austria, was received by the Queen in London, but she did not reply to it for a month, the 11th December 1567. It is after this (1570) that the report is common that "my Lord of Leicester hath two children by the Queen", and that (1571) a Statute is passed rendering it a penal offence to speak of any other successor to the Crown, than the "Natural Issue" of the body of the Queen.

> "The Queen's conduct towards Lord Hereford (1571 to 1573) . . . and later correspondence with him gives indication that there was something under the surface." (*Tudor Problems*, p. 35, Woodward.)

In one letter she refers to "previous letters, the contents whereof, assure yourself, *our eyes and the fire only have been privy*". (30th March 1574/5.) In August she again writes: "*The Search of your Honour with the danger of your Breath*, hath not been bestowed on so ungrateful a Prince that will not consider the one and reward the other."

Elizabeth then created Hereford Earl of Essex, a Knight of the Garter, and, later, sends him to Ireland, as though anxious to get him out of the way.

Lord Hereford, on his part, constantly importunes the Queen for money and favours, in such a manner as to suggest he had her in his power in some way. On the 1st November 1573 he writes to Burleigh, the Secretary of State, offering to him the "*direction, education, and marriage of my eldest son*", *Robert*. Now why should the Queen's Minister be specially interested in Robert Essex? Why should Burleigh be asked to incur all the trouble, worry, anxiety and expense of providing and educating for a boy then aged six years? No reason has ever been advanced by any writer. The official request is put on record, and an excuse is provided whereby the boy can be brought up, virtually, at Court. He can be brought in close contact with the Queen, as a *protégé* of Burleigh's, without arousing suspicion. This is Burleigh's and the Queen's first official introduction to the boy. The way is open for Burleigh to act on the request whenever the time is propitious.

The moment arrives. Lord Hereford returns from Ireland unexpectedly and apparently makes things awkward by his demands and his actions. He is peremptorily ordered back to Ireland in July 1576. In the September following he dies after a sudden and violent illness. In *Leycester's Commonwealth* it is openly stated that he was poisoned at the instigation of Leicester, whom he offended *for some unknown reason*. With the facts before us, we can hazard the guess that Hereford's threats were making him too dangerous for the safety of the Queen and her Secret, to remain alive. Leicester therefore "removed" him. Probably he regarded him as a traitor to the Queen and he thus justified his action.

After Hereford's death, the boy Robert went to reside with Burleigh. He was sent to Trinity College, Cambridge, which Francis Bacon had left about eighteen months earlier. *His Christmas vacation is spent at Court*. He meets Queen Elizabeth, who offers to kiss him; but he refuses. The headstrong boy actually passes into the presence of kneeling courtiers before the Queen, without doffing his hat, though com-

manded to do so by Her Majesty. He would then be about ten years of age. The incident is typical of the arrogant spirit of the Tudors.

A little later the Earl of Leicester (1578) secretly marries young Robert's foster-mother, Lady (Hereford) Essex.

At the age of fourteen (6th July 1581), he obtains his M.A. Degree. In 1584, he is living in London. The year following, Leicester takes him to the Low Countries on active service. On his return he is constantly at Court, on the best terms with the Queen and Leicester. He grows up under her direct patronage. With the Queen's consent, he gets the post of Master of the Horse, worth £1,500 a year. In 1587 (she would then be fifty-four and Robert twenty), he has a very serious altercation with the Queen respecting Sir Walter Raleigh (aged thirty-five), Captain of the Guard, *accusing her of being under his control and influence.*

> "I spake what of grief and choler as much as I could, and I think he (Raleigh) standing at the door, might very well hear the worst that I spoke of himself." (Letter to Robt. Dyer, 21st July 1587.)

One can understand a hot-tempered youth of the Tudor Breed, *and who knew he was a Tudor*, speaking to his Mother in such a fashion, but it is perfectly inexplicable that an ordinary youth—a mere subject at the mercy of an autocratic Queen—dare have railed at the Queen in the presence of a possible third party. What right had he to question the actions of the Queen? We see in this action the same presumptuous touch as in Francis Bacon's youthful "Letter of Advice to her Majesty." It is not understandable save from the standpoint that Robert knew he was her son and was jealous of anyone coming between them.

THE QUEEN A FOND MOTHER

After this outburst, Robert Essex bolted off without giving notice, to join the fighting at Sluys: but *the Queen sent Sir Robert Carey after him and stopped him embarking.* From this incident onwards the Queen's attitude towards Robert Essex is that of an affectionate mother towards a wayward son.

In the year of the Spanish Armada (1588), he was appointed General of Horse.

After the Earl of Leicester's death in September 1588, Robert Essex acts consistently as though he knew the secret of his birth. He is a spoiled, arrogant, headstrong youth, who can brook neither opposition nor denial.

History records his numerous stratagems to get away from Court and the Queen's surveillance, and the Queen's efforts to get him back to her side.

The Queen refused to let him go with a small fleet to attack Spain. *In spite of this*, he went to Plymouth on horseback, eluding Lord Huntingdon and Sir Francis Knollys, who had been sent to stop him. The Queen thereupon wrote to Drake that if Essex had reached the Fleet, "*they were forthwith to send him back safely*". Essex insisted on staying and joined a landing party. The Queen actually ordered Sir Roger Williams to be put to death for having allowed him to join the expedition. When he returned, a month or two later, he went direct to her room, "mud-stained from his journey", and made his peace with the Queen without any difficulty. (*Tudor Problems*, p. 39, Woodward.)

A little later the Queen opposed his going to France to take some troops. To show his displeasure, he absents himself from Court until he has his own way. Very shortly afterwards, Sir Francis Darcy was sent by the Queen specially to France with "peremptory orders for Robert's immediate return".

He is later allowed to be present at the siege of Rouen "*provided he is not to put himself in danger*".

Mr. Devereux, the historian, who is apparently without any knowledge of their true relationship, cannot help remarking :

> "It is curious that the honourable Privy Council should be employed *in writing Orders to a General to keep him out of harm's way.*" (*Lives of the Earls of Essex.*)

Parker Woodward says :

> "Again and again Essex was urged to return home. . . . He came home for a second time to persuade the Queen to allow him to stay longer in Normandy."

In 1591, hearing that Essex had challenged Villiers, the Governor of Rouen, to a duel, the Queen got the Council to write to him that, *owing to his position*, he had not right to engage in it.

Shortly afterwards the Council again wrote to him :

"Hearing some infection has broken out in your own familiar Company, we heartily desire you *to return from such danger to your person as we fear may happen. . . .*"

These incidents simply indicate natural maternal anxiety for one whom she evidently intended to name as her Successor to the Throne if it were at all possible ; certainly not the pride a woman would have in the exploits of her lover. He was obviously a reckless youth, chafing against being held by a mother's apron-strings. He even writes to the Queen the subtle phrase :

"And Know me to be *THE MOST YOUR OWN of ALL Your Majesty's Creatures.*"

As a son, he would be, of course. It is difficult to see in what other way, save as a blood-relation, he could be.

In 1590 he was secretly married to Sir Philip Sidney's widow. When the marriage came to the Queen's knowledge

"Her anger knew no bounds against Essex, not merely because he took a wife *without asking her consent*, but for marrying, as she said, *below HIS DEGREE.*" (Devereux.)

His wife was the daughter of Sir Francis Walsingham, quite his equal in every respect unless the Queen regarded him as a Tudor Prince of the Blood Royal, whom she intended to mate with a Foreign Princess. *She was not jealous of him for getting married, but angry with him for marrying "below HIS DEGREE".*

From 1592 to 1596, the Earl of Essex touched the pinnacle of his fortunes. "He was the idol of the populace, while the Queen could scarce bear his absence from her side," says Devereux.

"His popular reputation was vastly increased, and therein lay the danger of his position. The Queen became envious and jealous of his popularity." (*Early Life of F.B.*, Woodward, p. 13.)

THE PRIDE OF THE TUDORS

Probably as a consequence of the Queen's jealous temper, Essex fell ill in February 1597, but *the Queen visited him.*

> "Full fourteen days hath my Lord of Essex kept his chamber. Her Majesty has, I heard, resolved *to break him of his WILL and pull down his great heart*; who found it a thing impossible. He says *he holds it from his MOTHER'S SIDE.*" (Letter from R. White, 25th February, 1597.)

In this short note can possibly be seen the germ of the tragedy which eventually overtook Elizabeth and Essex. She was despotic, could brook no interference, and could not bear to play "second fiddle" either to husband or son. While she was proud of him, she was jealous of his popularity with the public. She tried to make him subservient to her in all things, and he conducted himself as though he were her equal in status.

When Charles Lord Howard was created Earl of Nottingham, and had precedence over Essex, Robert *demanded* to have the patent altered, and refused to go to Court. To appease him, the Queen created Robert the Earl Marshal of England. When, in 1599, he is sent to Ireland with full powers, he makes, as a condition of his going, his release from various debts due to the Crown, for which he negotiates personally with the Queen. It was only a comparatively short time before this that

> "The Queen, offended at the positive tone in which Essex had presumed to overbear her opinion and advance his own, made a sarcastic rejoinder, on which he so far forgot himself as to turn his back on her with a contemptuous expression. Her Majesty, exasperated beyond the bounds of self-control by this insolence, gave him a sound box on the ear, and bade him 'go and be hanged'.
>
> "Essex grasped his sword hilt with a menacing jesture. The Lord Admiral threw himself hastily between the infuriated Earl and the Queen . . . while he swore 'that he would not take that blow from King Henry, her father . . .' adding some impertinence about a 'King in petticoats', He rushed with marked disrespect from the royal presence.
>
> "In reply to Lord Chancellor's advice, entreating him to make proper submission to his offended sovereign, he wrote a passionate letter complaining of the hardness of the Queen's heart . . . and maintained a sullen resentment for months in the expectation that the Queen

would become, in the end, a suppliant to him for reconciliation." (Strickland, *Elizabeth*, p. 627.)

Here are all the elements of the final tragedy. A proud, insolent, secret son, who thinks that his mother dare not deal with him because of their secret relationship, and an equally proud mother who is resolved she will not abate one whit of her Queenly prerogative to anyone while she has breath in her body.

The Irish campaign nearly drove the Queen frantic by the manner in which Essex conducted it, and by the suggestions that were made to her that he aspired to the Crown of England and Ireland.

> "It was artfully insinuated that Essex was a traitor at heart . . . but the treasons of Essex only existed in the malignant representations of Sir Robert Cecil, Raleigh and Cobham . . .
>
> "She wrote in so bitter a style to Essex, that he fancied her letters were composed by Raleigh. He perceived that his ruin was determined by the powerful junta of foes who guided the Council and had poisoned the royal ear against him. . . .
>
> "In an evil hour, he determined to return and plead his own cause to his Royal Mistress. . . ." (Strickland, p. 643.)

When Essex returned from Ireland, having from the Queen's point of view usurped the Royal Prerogative, the Court openly divided into two parties, one following the lead of Cecil, the other that of Essex.

> "If the generous and chivalric Essex had been allowed to work out his own plans, he would probably have healed all wounds and proved the regenerator of Ireland; but surrounded as he was by spies, thwarted by his deadly foes in the Cabinet, and, finally, rendered an object of suspicion to the most jealous of sovereigns, he only accelerated his own doom." (Strickland, p. 642.)

After he had been committed to the custody of the Lord Keeper at York House, he became seriously ill, and *the Queen secretly visited him*. The verdict that he was to be confined a prisoner during Her Majesty's pleasure, was partially annulled a couple of months later, for on the 26th August he again had his liberty but was not permitted to approach the Court.

ESSEX' PLOT TO WIN THE QUEEN

Failing to obtain permission to see the Queen and to recover her favour, Essex gave himself up to the most violent rage and foolishly plotted *to obtain forcible control of the Queen* and Court. The attempt failed and he was placed on trial for alleged rebellion and sentenced to death. The Queen apparently dallied with the signing of the Warrant for execution; was pressed into giving her signature, and *then sent to* countermand it: But it was too late, the execution having been hurried on by his enemies.

Years afterwards, his enemy Raleigh, when going to the block, murmured to the clergyman in attendance on him that "*Essex was fetched of his death by a trick*".

Summing up the circumstances which led to the alleged traitorous rebellion, Prof. Nichol says (*Bacon*, Vol I, p. 51):

> "The Earl's conduct is altogether inexplicable. Outwardly he remained quiet at Essex House, importuning Her Majesty with romantic *professions of attachment*: to his more intimate friends he spoke and acted *like a man who suffered under some great wrong or was goaded by the consciousness of some guilty SECRET.*"

The "professions of attachment" were obviously the call of the blood running alike in both their Tudor veins. It was not the sentimental rhapsody of a lover. Assume that he was the Queen's son, who could not proclaim himself as a Tudor to the world, and was being hounded by men who knew his real identity, and who had, in a sense, both the Queen and himself at their mercy, and we can understand what is to Nichol, and every other historian, an "inexplicable" problem, the guilty Secret which goaded Essex to the madness of rebellion. Over and over again at his trial he repeats that he had no intention of doing harm to the Queen, but to rescue her from the enemies who had poisoned her mind against him.

> "If I had purposed anything against others than my private enemies," he said, "I would not have stirred with so slender a company."

Not only did Essex declare that Raleigh had intended to

murder him, but he also said that Sir Robert Cecil, the Secretary of State whom he must have known *was in receipt of a Spanish pension*, had sold *the SUCCESSION of the Throne to the Spaniards*. It is the "Succession" which is the root of the matter; and Cecil, who was in hiding, listening behind curtains at the trial, hastily rushed into the Court to deny the story. All this is consistent with the Earl of Essex being a concealed son who was fighting for his birthright. His rebellious act was doubtless prompted by the thought that if only he could plead his cause *in person* to the Queen he could again win her favour. He felt that she could not resist the pleadings of her own flesh and blood.

> "You sought to be Robert the First," shouted Coke at the trial, "but you shall be Robert the Last."

The fiery temper of the Queen and Earl, which brought about the catastrophe, is seen in her refusal to allow him any longer an income from his monopoly of sweet wines. She tells Francis Bacon, who pleads for Essex personally:

> "When horses are unmanageable, it is necessary to tame them by stinting them in the quantity of their food."

When he again requested the monopoly be granted to him, and was again denied contemptuously, he once more forgot himself and was guilty of "the folly and ingratitude of referring to the Queen as *'an old woman crooked in mind and body'*." One can understand even mother-love, in such a nature as Queen Elizabeth, being temporarily killed by such a public utterance. Personally, I think she never forgave this bitter jibe until Essex was dead and buried. When it was too late she began to make excuses for him and gradually restored his memory with affection until at last she was seized with remorse for her own part in the tragedy.

> "The strong mind of Elizabeth was evidently shaken by the conflicting passions that assailed her at this agitating period and reason tottered." (Strickland, p. 669.)

THE SECRET OF THE LAST OF THE TUDORS

It is said that Essex wore a little black bag round his neck which he destroyed, with its contents, the night before

his execution. They may possibly have had some connection with his parentage. In any case, he never said anything in Court or elsewhere, or left any written record of his identity as a Tudor.

It is, however, impossible to reconcile the Queen's remorse, her broken-hearted ejaculations, her grief, which ultimately worked itself into a climax of sleepless and foodless days and nights, with the conventional story that Elizabeth and Essex were lovers. It points much more accurately to the relationship of mother and son—both Tudors, of the same fiery imperious nature.

He was executed in private . . . in a portion of the Tower *reserved for Royal prisoners*, when, as a traitor, he ought to have been hung and quartered at Tyburn.

> "After his death, the Queen was received with silence when she appeared in public, no longer with cheers, and her Ministers were insulted. . . . The populace would seem to have behaved as if they believed him to be the Queen's own son." (Woodward.)

The opinion of Camden, a contemporary, is that the Queen suffered the Earl to be executed because of his supposed "obstinacy in not applying to her for mercy" by not sending to her "the Ring".

That Essex possessed a ring given him by the Queen, as a Royal Talisman, is unquestionable, despite the unwarranted doubts cast upon the story by Strachey. The ring is now said to be placed on her tomb in Westminster Abbey. "Contemporary writers bear witness to the increased dejection of mind after visiting the Countess of Nottingham," says Strickland (p. 695). The story is repeated in Naunton's *Fragmenta Regalia*. Apparently, the Queen never knew until shortly before her death that Essex had sent the ring, and that it had been prevented from reaching her.

The story runs that the Queen gave Robert a ring, with the intimation that if ever he were in difficulties of any kind, its return to her would serve as a signal of distress. She pledged her word that no matter what the danger was that threatened him, she would rescue him. When he was sentenced to death, the Queen expected him to return the ring. She played for time, hoping that his pride would suffer him to unbend. The ring never came. The death warrant was signed. The Queen could not bear her pride of will to be broken even by Robert. Months later the Countess of Nottingham lay on

ROBERT DEVEREUX, EARL OF ESSEX

From a painting by Hilyard, Queen Elizabeth's Court Painter.

For description see Appendix, p. 182.

"ROBART TIDIR"

For description see Appendix, p. 182.

FRANCIS BACON

THE EARL OF ESSEX

From *The Tragedy of Francis Bacon*, Harold Bayley.

These are the portraits of two brothers, sons of "the Virgin Queen". They were the last of the Tudors. They are known to the world as Francis Bacon and the Earl of Essex. The likeness between them is remarkable and is plain for all to see when one's attention is directed to it. If they are compared with Leicester and the Queen there can be no doubt of their parentage.

her death-bed. She sent for the Queen and told her she could not die without making to her a personal confession. When Elizabeth came to see her the Countess confessed that the ring had been given to her, in error, and that at the instigation of some of Essex' enemies she had suppressed it. She held it out to Elizabeth. It is said that the Queen took the dying woman by the shoulders and shook her until she was breathless, flinging her back among the bed-pillows with terrible imprecations. Her last words were, "God may forgive you but I never can." She went back to her Palace to die in despair. A tragedy of false pride . . . on both sides. (6)*

Mother and son were as steel and flint to each other. The sparks flashed and the fire kindled that brought Essex to the block and the Queen to a nameless agony she could not confess to anyone.

"*I am tied, tied ! And the case is altered with me*," she moans, after learning that Robert had mutely asked for pardon. "*I am tied with a chain of iron about my neck*," she says, shaking her head piteously to her only confidential friend, Lord Admiral Howard. She waved the clerics from her chamber. How could she confess to them the real secret of her remorse ? "Many were of opinion that her distress of mind was caused by the death of Essex," says Strickland (p. 696).

Perhaps the nearest direct proof possible to obtain (apart from secret Royal Documents) is the inscription over the doorway of a small cell at the foot of the Beauchamp Tower in the Tower of London. The Earl of Essex sojourned there until his death. His real identity is told in two words :

ROBART TIDIR

carved by someone to commemorate the imprisonment and death of the unhappy son of Elizabeth Tudor (pronounced Tidir). "Tidir" is the Welsh form of "Tudor". The only State Prisoner to whom the inscription could apply was Robert, Earl of Essex. It must have been carved at the instigation of someone in authority and with the connivance of the Governor of the Tower.

THE VIRGIN QUEEN

Queen Elizabeth wished to be known to the world as "The Virgin Queen", and therefore apparently wished no

* See Note, p. 105.

Tudor Successor to the Throne. Whether she actually was a virgin or not, was never disclosed by her Ladies or her Doctors after her death. Katherine Anthony, in her biography, says :

> "The body was prepared for burial by her Ladies, and was not dissected and embalmed as was the rigorous custom in those days for sovereigns. *Either Elizabeth had forbidden it or her Ladies forbade it on her behalf.* No man touched the body of Elizabeth after she was dead. She went to the grave with her SECRET inviolate.

A moment's examination would have indicated to anyone the skin-creases of motherhood. That no one was allowed to see the nude body indicates there was a secret that even a professional embalmer might not learn lest the truth leaked out. It points to MOTHERHOOD.

Well might young Francis write to her these significant lines.

"Who will believe my Verse in time to come
If it were filled with your most High Deserts ?
. . . It is but as a TOMB
Which *hides your life* and shows not half your parts . . .

Essex was executed in 1601. *Hamlet*, in its present form, was produced in 1602. (Entered *Stationers' Register*, 1602. Printed 1603 and 1604.) Elizabeth died in 1603. There are many authorities who say that some of the characters are taken from contemporary persons and slightly disguised, Elizabeth, Burleigh, Essex, etc.

In the Players Prologue, Hamlet asks, "Is this a Prologue or *the Posy of a Ring* ?" (i.e. the Story of a Ring), which may be taken as a veiled allusion to the Ring given to Essex. Francis Bacon knew all about the ring as a Talisman, and so, writing as "Shakespeare", he makes Hamlet (*the Prince who cannot succeed to the Throne*) say pointedly in Act V, s.2, that "He had his Father's SIGNET in his purse", thus implying the author knew Essex had a Ring.

> "It may be," says Sir Robert Rice (*Hamlet and Horatio*), "that when Bacon introduces the Ring into the play of *Hamlet*, and savagely accuses the Queen of being a murderess, that he made this charge without knowing that Elizabeth had not disgracefully broken her promise to her Favourite, nor had she sent him to his death in violation of her plighted word."

This is borne out by the story as told in *Shake-speares Sonnets*. Francis Bacon believed that the Queen had forsworn herself when the Essex Sonnets were written. He apparently never knew that the ring had been suppressed by enemies, until after the Queen's death.

The suggestion that *Hamlet* is partly biographical is indicated by the following incident. When the Queen appointed Lord Montague to be Lord Deputy of Ireland, Francis Bacon said to the Queen, when she asked his opinion on the appointment, "Surely you cannot make a better change unless you send over my Lord Essex." "Essex!" she retorted. "When I send Essex back into Ireland, I will marry you." Francis knew, and so did the Queen, that as his concealed mother she could not marry him. It was equally impossible for Essex to return to Ireland. She thus let him know her decision was definite. It was futile for Francis to plead with her further.

Now in *Hamlet* this very incident (*which no one but Francis could have known*) seems to have been made use of by "Shakespeare". It is very pregnantly served up in a new form. The author makes the Player-Queen say . . . "*None wed the Second but who killed the First*", while Hamlet is *looking* at the Queen. It also applies to Leicester's alleged marriage to the Queen after killing Amy Robsart, as many thought he did.

A little later, in the Play itself, Hamlet, speaking of the murdered King, says direct to the Queen:

> "A Bloody Deed! Almost! as bad, good Mother,
> *As kill a King and Marry with his Brother.*"

It seems to me that these phrases carry double meanings of a personal nature.

QUEEN ELIZABETH'S ABNORMAL CHARACTER AND GENIUS

It may very properly be thought that a mother would never allow her own son to be executed if she could have prevented it. The suggestion that she did so seems repugnant to what we know of maternal affection whether in Queen or cottager.

But we are not dealing with a normal woman—or even a

normal man. Elizabeth's character was such that we cannot plumb the depths. She has been called treacherous and deceitful to the very core, a woman who loved to make and LIVE a lie (Prof. Nichol). A woman who could hold a foreign Ambassador by the hand, pointing out the spiked heads on the walls of her palace, as they stood on the steps together, and coolly recount their names, some of them being personal subjects she brought to the block, cannot be regarded as "normal".

> "The great number of executions for treason in the last thirty years of Elizabeth's reign, had indurated her heart by rendering her mind familiar with the most revolting details of torture and blood, from which other women turn not only with shuddering horror, but sicken and swoon if accidentally presented to their view.
>
> "Elizabeth could not cross London Bridge without recognizing the features of gentlemen she had consigned to the axe or the halter. The walls of her Royal residence were also converted into a Golgotha. Fearful it must have been for the ladies of her household and Court to behold these mangled remains day after day. Hentzner affirms that he counted on London Bridge three hundred heads of persons executed for High Treason." (Strickland, p. 682.)

It is moreover fairly certain that her reason was tottering —a species of obsession generated by pride and suspicion— during the climax of the Essex trial. She was fierce and implacable where her Queenly dignity was concerned. "*We are of the nature of the Lion*", she used to say.

She sent Mary Queen of Scots, her cousin, to the scaffold. She burst into malignant poetry—actually writing verses— over the suppressed rioting in Northumberland.

> "She compelled her victorious general, Sussex, to deluge the North Country with the blood of the people, unreflective peasants who had been induced to join the revolt. Sir Cuthbert Sharp has brought to light some hideous facts in the contemporary documents. Who can calmly peruse the Order for the hangings in Richmonshire without a shudder?
>
> " 'The Earl of Sussex to Sir Geo. Boone, 10 Jan 1569/70. I have got the number to be executed down

in every town . . . You may use your discretion in taking more or less.'

"Nine days later he writes, '*Her Majesty doth much marvel that she doth not hear from me that the execution is yet ended.* I pray you to use expedition. This lingering will breed displeasure to both.'

"The richer sort purchased their lives; but *no less than* 800 *of the working classes perished at the hands of the executioner.*" (Strickland, p. 270.)

These facts make it quite clear that when Elizabeth's Prerogative was menaced, she stopped at nothing. She was merciless. She persuaded herself—her mind having been poisoned by Cecil and his clique—that her son was a traitor. Obsessed with pride and vanity, she came to her senses too late. She actually had begun to wail for Essex months before she knew the Countess of Nottingham had kept back the ring.

> "Our Queen is troubled . . . besides the grief she hath conceived for my Lord of Essex' death. Her delight is to sit in the dark and sometimes with the shedding of tears to bewail Essex." (*A letter from one of her household.* Strickland, p. 688.)

THE TWO BROTHERS: FRANCIS AND ROBERT

Spedding says he does not know how Francis Bacon and Robert Essex became acquainted with each other. The first we hear of them shows they are already close intimates with a secret understanding between them in a variety of ways. Sir Robert Rice, in *Hamlet and Horatio*, says:

> "Elizabeth appointed Francis Bacon to be his Secretary and Confidential in 1591 presumably after his challenge to Villars at Rouen to mortal combat". (p. 163.)

From what we can judge, Francis in his early years as a boy seems to have been very intimate with the Queen, often visiting the Court. After his return to London from the University, he seems to have had little to do with the Court or the Queen. He is sent to Gray's Inn. Yet for many years he is constantly called in to advise the Queen. They appear to be on familiar terms. She visits him at Twickenham. *She knows he is a poet* because he writes a Sonnet to read to her.

Francis Bacon tells us so, probably leaving as a hint that he had previously read to her Sonnets: the First Canto of *Shake-speares Sonnets*, for instance. Looking at the position from the angle that Francis was a concealed son, it seems obvious that, for a long time, the Queen was uncertain what to do for him without creating a series of ugly questions that might live after her death respecting her public utterance that she was a "Virgin Queen". As he grew older, it became increasingly difficult to acknowledge him openly as her son.

Robert Essex, on the other hand, was virtually brought up at Court, and seems to have acquired extravagant habits. We can judge he was her favourite son, for he seems to have possessed the same Tudor recklessness of disposition.

It has already been seen that Francis in his letter to Burleigh, when he was thirty-one years old, had realized he could not hope to be recognized openly as a Tudor, as it reflected on the Honour of the Queen and even on himself. She might have been accused of connivance with the death of Amy Robsart, certainly of a liaison with a married man, while he could be said to be "an adulterate bastard though born legitimate in wedlock".

These circumstances did not apply to Essex, who as the son of a private marriage could have been announced as the "Queen's Successor", her "natural heir", without any serious controversy being aroused. I think there can be no doubt the Queen intended, at one time, at all events, that he should be named for the Succession.

One would naturally suppose that between the two brothers there was an understanding that if Essex ever succeeded to the throne, he would have the advice of his elder brother, who would have had a free hand for his literary and philosophic ideals: the "Reformation of the Whole Wide World".

Although their letters to each other were purely formal and polite—as indeed they would have to be for outward consumption—their closer intimacy creeps out at times . . . as in a phrase Essex uses to Cecil in 1593–4. "The Attorneyship *for Francis* is that I must have, and on that I will spend all my power, authority and might."

Francis never got it in the lifetime of Essex.

A year later, missing the Solicitorship also, Francis quotes the Queen as saying, "Why? I have made no Solicitor. But he (Francis) must have it in his own time or *else I be thought to CAST HIM AWAY*." He continues his letter to Anthony Bacon, "I must therefore be now more careful of my credit

(Francis was then in debt) than ever, *since I receive so little thence, WHERE I deserved the BEST.*" What could be clearer!

In 1595/6, Francis writes to Essex . . . "Consider first, whether I have not reason to think *your fortune comprehendeth mine.*"

His covert phrases to Essex when he was in disgrace tell the same story that they were brothers :

> "Concerning that your Lordship's case now appears . . . to see your Sovereign Mistress . . . and therefore it would be hard for me to find you, I have committed to this poor paper the salutations *of him that is more yours than any man's* and *more yours than any man.* Francis."

The full tragedy of Essex, the agony of Francis Bacon, and the remorse of Queen Elizabeth, cannot possibly be understood (nor the action of the various characters adequately explained), without a knowledge of the Queen's secret motherhood and her concealed sons. We can see the wisdom of the elder brother's repeated advice to Robert . . . "*Win the Queen! Win the Queen!*" His condemnation of the younger son's arrogant methods with his mother, which he foresaw would undo all his plans regarding the Succession : His further opinion that he would not personally be a party to any violent measures : His warning to Robert that his own personal duty as a concealed son and a public citizen, lay first to the Queen and to the State : And that even their secret brotherhood would not permit him to join in or to defend any rash act. He thanked Robert for a gift in these words :

> "I see I must be *your homager* . . . but you know the manner of doing homage in law? *Always with a saving of his faith to the King. I can be no more yours than I WAS. . . .*"

He also says :

> "I confess I love some things better than I love your Lordship, such as the Queen's service, *her Quiet and Contentment*, HER HONOUR, her Favour, the Good of my Country . . . *yet I love few Persons better than yourself. . . .*"

These phrases breathe their blood-relationship. They are meaningless otherwise and cannot be interpreted.

An equally significant aside is in the first paragraph of the letter "framed by Sir Francis Bacon in the name of Mr. Anthony Bacon *which was to be shown Queen Elizabeth*". He

makes "Anthony hint that people will say that *Essex is like Leicester*" (Dr. Abbott, *Bacon*, p. 66), which was naturally true in a physical sense as father and son. Though the likeness was intended to refer to the religious moods of the two men, the subtle innuendo of secret relationship would not be lost on the Queen, who was then being importuned to restore Essex to favour.

Prior to this Francis had striven to remedy Essex' defects of character and manner, "by due submissions and strategems to catch her humour, and to disarm the Queen's suspicions". (Dean Church, *Bacon*, p. 40.)

> "I ever set this down that the only course to be held with the Queen was by obsequiousness and observance . . . then the Queen would be brought in time to Ahasuerus' question, to ask, *What should be done to the man that the king would honour?* My Lord Essex, on the other side, had a settled opinion that the Queen could be brought to nothing but by a kind of necessity and authority. . . . I said, your violent courses be like hot waters, they will help at a pang, but if you use them often, they shall spoil the stomach . . . and in the end lose their operation." (Bacon's *Apology*.)

His advice to Essex was to let the Queen see that he was rulable and not self-opinionative and to let her know he was "*taking Leicester for his author and pattern*".

There was a strong bond of friendship between the two men which various incidents show was derived from their secret relationship.

> "They were certainly warmly attached," says Dean Church (p. 30). "Their friendship came to be one of the closest kind, full of mutual services, and of genuine affection on both sides. It was not the relation of a great patron and useful dependant; it was, what might be expected in the two men, that of affectionate equality."

> "Holding him to be the fittest instrument *to do good to the State*, I applied myself to him in a manner which I think rarely happeneth among men; neglecting *the Queen's service, mine own fortune, and, in a sort, MY VOCATION*. I did nothing but advise and ruminate with myself . . . concerning his lordship's honour, fortune, or service." (Bacon's *Apology*.)

When the crash came, Francis could truthfully say he had "spent more time in studying to make the Earl *a Good Servant* to the Queen and the State, than he had done in anything else.

There is no doubt that Francis was commanded by the Queen to be present at both trials of the Earl purposely, to see that nothing transpired respecting their secret relationship. One can imagine she pledged her word to him that, no matter how the trial went, she would exert her Prerogative to save him if necessary.

> "Francis Bacon's legal position was so subordinate a place, that there must have been some SPECIAL REASON for his employment. It is difficult to avoid the conclusion that he was used for the very reason that he had been the friend of Essex. . . . He was not a regular Law Officer like Coke. His only employment had been casual and occasional." (Dean Church, *Bacon*, p. 52–53.)

These open facts of history bear out the truth of the Cantos in *Shakes-peares Sonnets*, respecting Elizabeth and her two sons. Those cantos reek with Court Terms and Law Phrases such as an aristocrat would naturally use. They tell, imaginatively, the historic story of a great tragedy . . . one of the greatest in literature.

MRS. GALLUP'S CYPHER STORY

The foregoing compilation of open facts, which indicates that Queen Elizabeth was a married woman and the mother of two sons, Francis Bacon and the Earl of Essex, was made, I have already stated, as a consequence of a discovery that the Sonnets contained a Theme dealing with this matter, the writer claiming to be the Queen's son, Francis. The set-out facts were not known to me prior to this particular Sonnet interpretation, although I was fairly familiar with Elizabethan literature and history. My research work brought me in touch with a new set of facts. I learned that the idea was by no means new, and that there had been a large number of quiet researchers digging in the Elizabethan mine who had brought definite facts to light within the last few years. They would probably never have been collected had it not been for a work published about forty years ago by Mrs. Gallup, an American lady, entitled *Francis Bacon's Biliteral*

Cypher. I learned of this work when I began to seek for proofs of the Sonnet story.

This work purported to be the deciphering of hidden messages found in some of Francis Bacon's books, the Shakespeare Folio, and other Elizabethan literature. The Cypher was one that Francis Bacon openly stated he had invented when he was a young man in France. He showed by illustration in the *De Augmentis* (published some forty years later) how it was worked and how to read it. It appears, apparently, in all the printed books with which he was in some way connected. It is asserted that he was the Imperator of the Rosicrosse, the Secret Elizabethan Society which was directly responsible for the English Renaissance. But that is another story and does not concern the present work.

A very casual examination of the italic letters in these books shows that the Cypher exists. But it is a difficult one to read. Yet it has been tested and worked by others, who have confirmed Mrs. Gallup's discovery. The Heads of the Secret Services of America, England and France in the Great War have declared that there is a genuine Cypher which could neither have been imagined or fabricated by Mrs. Gallup. No amount of denial by literary men, who know nothing about Cyphers and Codes, who discount the fact that the Elizabethans revelled in anagrams, acrostics, etc., will abrogate the truth that many of the books of the Era contain secret information contained in the printed text. Cypher Experts like General Cartier, late head of the French Secret Service, have not only declared that the Cypher exists but that it has been, on the whole, correctly interpreted.

The testimony of such an expert is far more important to me than the opinions of literary laymen like Sir Sidney Lee. Truth must not be refused a hearing because of *a priori* scholastic prejudice.

When the *Biliteral Story* was published, the literary world—ignorant of Elizabethan Codes—ridiculed Mrs. Gallup as a deluded or dishonest woman. The story was so contrary to the accepted canons of literary belief that the entire world rose up in arms against her book.

The fact is that Mrs. Gallup may have discovered a genuine Cypher, and correctly deciphered it, but this does not prove that it is necessarily true. The story can only be proved by the open facts of history and research work of an arduous character. It applies with equal force to the Sonnet Themes.

Today, there can be no doubt of the genuineness of her

work. With the exception of a few probable errors, her story stands firm from every point of view. Mr. Parker Woodward dealt with the few alleged discrepancies at the time (*Tudor Problems* and *The Early Life of Francis Bacon*), and showed there were no valid objections. From a purely literary point of view, Mr. C. Y. C. Dawbarn, M.A., has examined the style and characteristics of the writing, and is quite satisfied they are purely Elizabethan. He says there is an absence of the slightest touch of Modernism and that it could not have been written today without betraying its origin. See his work, *Uncrowned.*

The story states that Francis Bacon wrote certain definite secrets in his works, relating to himself, which he dare not make public. This he was doing all his life, from youth to old age, in the hope that someone would discover the truth of his personality in some far-off era. He could not take the gag from his mouth during his life but he hoped that, through secret Cyphers, though dead in his grave, he could still speak. Recent research work has shown that Francis Bacon was a past-master in the art of Cyphers, the head of the Secret Service in the reign of James, so that it is not, *prima facie*, improbable that he did write even more than one Code, in an age when Cyphers were fashionable: especially if he had a secret to preserve and impart.

The main theme of Mrs. Gallup's work is to the effect that Queen Elizabeth was the mother of two children, the writer Francis Bacon, being the elder, and the Earl of Essex the younger, the Earl of Leicester being their father by a secret marriage. The story says that Francis Bacon was the writer of the Shake-speare Plays and other works. It is repeated with a wealth of detail through many books, similar statements being repeated over and over again so there may be no mistake, and apparently with the hope some eye will catch it.

> "I am named in the world not what my style should be according to birth, nor what it rightfully should be according to our law, which giveth the first born of the Royal House . . . the title of the Prince of Wales. My name is Tidder (i.e. Tudor) yet men speak of me as Bacon, even those who know of my Royal Mother and her lawful marriage with the Earl of Leicester, a suitable time prior to my birth. . . ."

Speaking of the Earl of Essex he writes,

"The knowledge that he was Princely in truth, despite pretense, and, whilst at Court his nominal place and standing was only the Courtier's, his rightful style was Prince, the Queen's lawful son, warmed into life and action the ambitions that were his inherited primal instinct.

"Several small works under no name won worthy praise. Next in Spenser's name also . . . Spenser, Greene, Peele, Marlow have sold me theirs . . ."

These statements are elaborated very wonderfully with much detail. This Cypher Story, which no one suspected forty years ago, is now amply confirmed by the facts which I have brought together, many of which had been lost sight of. The world owes Mrs. Gallup a debt which future generations will doubtless repay in no uncertain manner.

I mention the *Biliteral Story* so that the reader may be acquainted with all the available facts of the Era, but I do not put it in as evidence in view of the fact that Scholastic Authorities today are averse to such forms of evidence. Posterity will doubtless be glad to know of such Cypher Stories when the literary fashions change again.

Mrs. Gallup's work is clinched by the Re-arranged Sonnets.

Quite definitely the Royal Secret was known to contemporary writers who try to convey the knowledge to posterity in a variety of ways, by phrases capable of double meanings, by cypher, by parable, etc. For one of the most remarkable see the précis I append in the present work: *The Story told by a Contemporary.* (See p. 96.)

FRANCIS BACON'S TESTIMONY

The real identity of the two brothers is confirmed by a significant piece of open writing left by Francis Bacon entitled, *In Memory of Elizabeth.* He specially mentions this in his Will and desires its publication.

There is a great deal of superfluous matter, and, when this is cut out, the reason why Francis wished it to be published is self-evident: It confirms the Story of the Sonnets, the Biliteral Story, and the open Facts of History already narrated. The truth is told by a species of double writing, open words and phrases being used to convey a secondary meaning. It was published by Dr. Rawley, his Chaplain, in "*Resuscitatio, or bringing into Public Light Several Pieces hitherto sleeping,* 1671."

"IN MEMORY OF ELIZABETH
"A COLLECTION OF HER FELICITIES
"BY FRANCIS BACON

"Howsoever, she persisted to perform the part *OF A WIFE AND A LOVING CONFEDERATE* (p. 146).

"The reigns for Women are for the most part obscured by their Husbands. Those that continue unmarried impropriate the whole glory and merit to themselves. She had no brother, no uncle [the writer does not say she had no husband], and for those whom she raised to honour, she carried *such a Discrete Hand over them*, that she, Herself, remained *in all things* an Absolute Princess.

"Childless she was and [to succeed her] left no Issue behind her, which was the case of Alexander the Great, Julius Caesar and Trajan [Monarchs who were likewise Childless, and left no Successor yet *who had Natural Children*] (p. 147).

"*There are two Fair Issues of her Happiness born to her ;* Since her death, I conceive, not less Glorious and Eminent than *THOSE* [Two Fair Issues] *She enjoyed ALIVE*. The one of her Successor [i.e. Francis Bacon the writer], the Other her Memory [i.e. the Memory of her younger Son, Essex, that tortured her last hours] : *For she hath gotten such a Successor*, who although for his *Masculine Virtues*, he may be said to exceed her Greatness, and somewhat to obscure it [i.e. her Outward Virginity] : Not-with-standing, he is most Zealous of her NAME and Glory, and even doth give a perpetuity to her Acts, he hath departed so little from her so *AS A SON—could hardly Succeed a FATHER with less Noise or Innovation* . . .

"And for this cause especially, have I made this Collection, such as it is, touching her Felicity, and *the MARKS of God's Favour* towards her . . . yet . . . many Years before her Death, she would sometimes open herself, what she would have for an Inscription upon her Tomb, saying she would only have a line wherein her NAME and her VIRGINITY should be comprehended (p. 148).

"It is true when she was in her vigorous years, *and able to bear Children*, if at any time she were moved *to*

declare HER SUCCESSOR, she would make answer, *That she would never endure to see her WINDING SHEET before her EYES*. [Notice the subtlety of this phrase. . . . Francis Bacon, the Winding Sheet of her Virginity, standing before her as a Youth, pleading to be Acknowledged as her Son].

"The CHANGE which happened was not in her Nature, but upon the Necessity of the Times. . . .

"Now if there be any severer nature that shall tax her for that she suffered herself, and was very willing to be Courted, Wooed, and to have SONNETS made in her Commendation . . . at the worst it amounted to a mere high admiration . . . *Fair Purpose and Love Making* were allowed but *Lasciviousness* banished. *She detested VICE* and desired to purchase Fame only by Honourable Courses . . . [The writer is trying to say she was honourably married. She was not a Wanton nor Leicester's Mistress.]

"The only Commender of this Lady's Virtues is TIME. The Ages hath not showed us one of the Female Sex equal to her in the administration of a Kingdom."

The truth herein conveyed is self-evident.

SHAKESPEARE ON ELIZABETH'S HEIR

In the last lines of *King Henry VIII*, there is a very remarkable passage put into the mouth of Cranmer in which he foretells that the young infant born to King Henry—the Princess Elizabeth—shall leave behind her a son, despite the fact that she will be like a "MAIDEN PHOENIX", who will be "*as great in Fame as she was*".

Under the pen-name of "Shake-speare", and in the character of Cranmer, Francis Bacon thus tells the world that he was fully conscious of his own supreme genius, and that he had sprung from the loins of Queen Elizabeth.

In view of the fact that the Queen left no Issue to succeed her OPENLY, the entire passage is meaningless save as *a Veiled Record of a Private State Secret*—the Motherhood of the Queen and her Concealed Heir. Only a Dramatist acquainted with the hidden Truth could have written a prophecy so false apparently to the historic facts.

I am indebted to J. W. Dunn, Esq. (Thirtieth Degree), for calling my attention to the passage.

> Cranmer : This Royal Infant . . . (Elizabeth)
> Though in her cradle . . . shall be . . .
> A pattern to all Princes . . . Those about her
> From her shall read the perfect ways of Honour,
> And by those claim their Greatness, not by Blood.
> Nor shall this Peace sleep with her : but as when
> The Bird of Wonder dies, the MAIDEN PHOENIX,
> Her Ashes new create ANOTHER HEIR,
> *As great in admiration as herself ;*
> So shall she leave her blessedness to one,
> When Heaven shall call her from this Cloud of Darkness,
> Who from *the Sacred Ashes* of her HONOUR
> Shall STAR-LIKE rise, *as GREAT IN FAME AS SHE WAS,*
> *And so stand Fix'd* : Peace, Plenty, Love, TRUTH, Terror,*
> That were the Servants to this chosen Infant,
> Shall then be his, and like a VINE grow to him :
> Wherever the Bright Sun of Heaven shall shine,†
> His Honour and the GREATNESS OF HIS NAME
> Shall be, and *MAKE* new Nations : He shall flourish,
> And, like a mountain Cedar, reach his branches
> To all the plains about him. Our Children's Children
> Shall see this, and bless Heaven. . . .
> . . . Yet a VIRGIN
> A most UNSPOTTED LILY shall she PASS . . .
> And all the world shall mourn her.

Note that the Image of the VINE is used by Francis Bacon in his great prayer which Addison says "Sounds more like an Angel than a man".

> "This Vine which Thy Right Hand hath planted in this Nation I have ever prayed unto Thee that it might have the First and the latter rain ; and that it might stretch her branches to the Floods."

The spreading of the Vine refers to the Renaissance of Learning that he and his Secret Literary Society had successfully

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* The Dramatic Emotions to be found in the Plays.
† The System of Freemasonry.

established (Educational), to the inauguration of Modern Freemasonry (Ethical), and the creation of Solomon's House, afterwards known as the Royal Society (Scientific). (See Dr. Sprat on Lord Bacon in *The History of the Royal Society*, Part I, Sect. 16, pp. 35, 36.)

It is interesting to note that the prayer, published after Francis Bacon's death, was *written* in 1621 after his "Fall". The same image of the Vine was used in exactly the same way in the Shakespeare Play, *King Henry VIII*. This was not published until 1623 in the Great Folio. There is no proof that it was either written or played prior to the published date.

FRANCIS BACON'S SECRET BIRTH
The Story told by a Contemporary

The truth of Francis Bacon's Royal birth is told in many ways in contemporary books—by numbers that spell "Francis Tudor, Prince of Wales" (see *Francis Bacon Concealed and Revealed*, by B. G. Theobald, B.A.), by Capital Letters, Allegorical Title Pages, writing in the Open text with double meanings, etc. It is also told in a remarkable historical fantasy entitled *Argenis*. It is attributed to one John Barclay, and was first published in Latin, in Paris, in 1621, shortly after the death of the alleged author. The *Argenis* is an elaborate, allegorical history of 483 pages in large quarto, and is stated to have been edited by the dead author's friend Peireskius.

There was a second edition in the following year.,

The first English translation was by Kingsmill Long in 1625. Another translation was by Ben Jonson, being entered at Stationers' Hall in 1623, the year Jonson edited the Shakespeare Plays, but this translation was never published. We thus know that Jonson was familiar with the details of the Story. Presumably, Francis Bacon would be familiar with it too, for Ben Jonson was at that time closely associated with him and was living with him in his home.

In 1629, Sir Robert le Grys and Thomas May published a second translation, and to this was added a Clavis or Key *at the special command of Charles 1st*, to explain the characters in the *Argenis*, *who were confessedly concealed under feigned names*. The King was therefore fully aware of the truth of the Royal Secrets the book contained.

Indeed it would almost appear that the King was leaving

From *The Tragedy of Francis Bacon*, Harold Bayley

A comparison of the portraits of these two men in adult life show unmistakably marked resemblances. The resemblance between Francis Bacon, Queen Elizabeth and Robert Dudley, Earl of Leicester, is too strong to be ignored. On the other hand, if the portrait of Francis Bacon be compared with those of Sir Nicholas and Lady Bacon, it will be seen that he is unlike them in every particular . . . in form, build and facial characteristics. Everything indicates that he was regarded by them as a "ward" and not as a son.

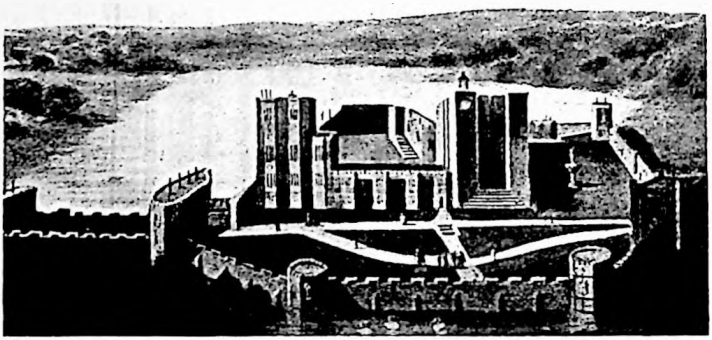
THE HILYARD MINIATURES OF QUEEN ELIZABETH AND FRANCIS BACON

QUEEN ELIZABETH
Hilyard Miniature.

FRANCIS BACON
AT EIGHTEEN
Hilyard Miniature

For description see Appendix, p. 183.

KENILWORTH CASTLE



From a picture at Newnham Palace (1620).

For description see Appendix, p. 183.

the record purposely, with its Key, that posterity might know the Prime State Secret of the Elizabethan Era. As a Stuart—and the grandson of Mary Queen of Scots—one can quite understand that he commanded the Cypher Key to be inserted, so that it might be known that the Queen who sent his ancestor to the Block was a concealed mother of sons, and that her pose as a public Virgin was simply a Mask worn for the purpose of expediency. Probably Charles thought also, that it was one way of paying off old scores. Though he could not disclose a Secret of State openly, he could do so "privately" to "men of discernment".

Sir Robert le Grys' *Epistle Dedicatorie*, prefixed to the volume, states that "the Book hath already been honoured by your Majesties approbation"; and in his "*Address to the Understanding Reader*", he apologizes for any possible mistakes in his translation on account of haste.

"I would have refined some things," he says, "if His Majesty had not so much hastened publishing it."

Apparently Charles hastened to publish it, with the Key attached, so that the significant statements made about Queen Elizabeth (around whom the Story revolves) might be known.

In 1636 a further edition appeared with illustrations and a more elaborate Key to unlock the mystery of the allegory.

The author of *Argenis* says his object was to wrap up some important historical truths in a tangle of imaginative fiction, and that under certain fanciful names, well known persons and places are intended. The Key tells us who these fanciful names represent. "Argenis" is Margaret Valois; "Hyanisbe", Queen Elizabeth; "Archombrotus" or "Hiempsall" is her son; "Nicopompus" is the author; "Mauretania" is England; etc.

The story behind the fiction deals with the Secrets of State relating to Queen Elizabeth, her Lover the Earl of Leicester, her concealed son Francis Bacon, "who employs himself in writing Sonnets for various festive occasions at the Court".

This quaint historical fable thus relates how the Queen was privately married "to a man of most eminent qualitie next to the King's", how she had a secret son, how she fought with Philip of Spain, how she posed as a Virgin to the world the better to discomfit her foreign enemies, how she forbade her son to marry "Argenis", "Margaret of Navarre", and so forth.

The student is advised to read *Bacon's Secret Disclosed in Contemporary Books*, by Granville C. Cuningham, and two articles in the February 1931 issue of *Baconiana* (No. 78, p. 237), "John Barclay's Argenis" and "A Discovery of a Numerical Key in

John Barclay's Argenis," by Henry Seymour, who most elaborately, and in detail, proves that "the son of Queen Elizabeth . . . is none other than Francis Bacon".

I mention this story because it is virtually unknown to students of the period. Historians never quote it, but its importance, having Kingly Authority, is without question.

The "Biliteral Story" and the "Double Meaning" conveyed by the subtle phraseology of Francis Bacon and "Shakespeare" in the examples I have quoted are also worthy of attention.

CANONBURY TOWER INSCRIPTION.

Another interesting piece of evidence is given by C. Y. C. Dawbarn, M.A., in *Uncrowned,* p. 9, Supplemental Notes, who refers to Canonbury Tower, where Francis Bacon lived for two years. I have been there and can personally endorse all that Mr. Dawbarn says.

> "It had a most romantic history. It used to be a summer residence for Royalty, particularly for Queen Elizabeth . . . Its oak wainscoting is extremely beautiful, and every room has its special traditions. In the panel of one of the doors is still shown the bullet which was intended for Sir Walter Raleigh. Some of the passages have their well authenticated ghost.
>
> "But most interesting to us is *the list of English Sovereigns* which is given above the lintel of the door in the top room of the Tower. For many years it was so covered with dirt as to be indecipherable, but during the recent restoration it was cleaned and is now easily read.
>
> "Drawn in black paint, the first three lines are separated in the middle with a small red line, indicating a verse of six lines. It reads :
>
> WILL. CON. WILL. RVFVS. HEN. STEPHANVS | HENQ SECVNDVS Ri. IOHN. HEN. TERTIVS. ED. TRES. Ri. SECVNDVS :
>
> HEN. TRES. ED. BINI Ri TERTIVS SEPTIMVS HENRY | OCTAVVS POST HVNC ED SEXT. REG MAR :
>
> ELIZÆBETHA SOROR : SVCCEDIT FR— IACOBVS | SVBSEQVITVR CHAROLVS QVI IONGO TEMPO
>
> "And now we notice the Fr and the —
>
> "The — represents a small space where an erasure has been made so deeply as to remove some of the plaster.

> And we mark the phrase SVCCEDIT FR—IACOBVS. Note the cases, Iacobvs being the nominative: Iacobvs succedit F—. And what is the meaning of succedit? In Smith's smaller Latin Dictionary we find '*Suc-cedo . . . III. to follow after, come in place of, succeed.*'
>
> "Perhaps the dirt with which the inscription was covered was not so very unintentional after all . . . James takes the place of Francis and thus the story of the Cypher . . . and these are facts which have come into the limelight of history because of the Cypher Story. Until such story they had little meaning and less interest."

A copy of this inscription was given in the *Bibliotheca Topographica Britannica*, 1790, and in Nelson's *History Topography and Antiquities of the Parish of St. Mary, Islington*, 1811. The former gives "Fr . . . Jacobus", the latter "Fr. —. Jacobus". These are solid, learned works, and they quote it without comment.

Though none of these latter points I put forward as proofs, in deference to modern academic standards of evidence, it would, in my opinion, be unwise and unfair to omit any point that may throw light on a dark subject. It shows that there were clever scholars in Elizabethan times who believed in these methods of perpetuating secrets that could not safely be openly revealed. These men believed that Francis Bacon was other than he seemed.

But I do not think that the chain of open historic evidence I have compiled can be broken. One cannot imagine anything stronger could be obtained than the circumstantial evidence herewith adduced—quite irrespective of Codes and Cyphers and Allegorical Bookplates. It will doubtless be strengthened by other discoveries in the future. There can be no possible doubt of its historic truth.

RESEARCH WORK

The works that can be profitably consulted are:

Strickland's *Elizabeth*: Froude's *History*: D. von Kunow, *Francis Bacon, the Last of the Tudors*: Parker Woodward, *The Strange Case of Francis Tidir, Francis Bacon, Poet Philsopher*, *The Early Life of Francis Bacon*: S. A. E. Hickson, *The Prince of Poets*: *Leycester's Commonwealth*, 1641, apart from Works from which I have quoted such as Rawley's *Resuscitatio*, etc.

Although Strickland and Froude have no idea that Francis Bacon and the Earl of Essex were the Queen's sons, it is remarkable how the facts they narrate tell the story quite clearly if the student follows the tangle of events.

Mme Kunow's work is very important in this : The author, a German lady, was not aware there was anything at all mysterious in the birth and life of Francis Bacon. Accidentally, she came across some original documents in the British Museum that aroused her curiosity to pursue the relationship of Elizabeth, Leicester, Francis Bacon and Earl Essex. After much research in British and Continental archives, she found evidence of the Queen's marriage and the birth of their two children, Francis and Robert. It was only after the result of her researches were made known that she learned there was Cypher evidence to the same effect.

The foregoing facts will enable the reader to give no uncertain answer to the series of questions in the forefront of this epitome of evidence that is overwhelming in its nature and scope.

He can pass to a study of the Theme to be found in *Shake-speares Sonnets* with the assured conviction that the Sonnets are Historic Gems of Emotion, revealing a poignant tragedy unequalled in the world . . . told by one of the Sufferers, the greatest genius that ever wielded a pen.

NOTES

NOTES

1. The Earl of Leicester.

"Leicester was tall, distinguished-looking, magnificent in dress, a noted horseman, one of the most skilful lances in the Kingdom, a most learned man, and a renowned soldier before he was twenty-five.

"Queen Elisabeth and he were of the same age, some say even to the day and hour. He was a man of great energy and ability, the greatest business man of his time. He owned mines, mills, and great forests. He alone could export woollens. He held the monopoly of all sweet wines. *He was a patriot of that rare kind who are always ready to contribute large sums of money to advance the fortunes of England.*

"He was the Leader of that band of great Soldiers who believed that England could defeat the world. He gave himself for a lifetime to the affairs of Elizabeth. She gave him wealth many times as much as she ever gave to another, but sooner or later the greater part of it returned to her service. Upon him devolved the expense and important duty of entertaining the great visitors at Court. He was sumptuous in his generosity. He took all the money he had in the world (£100,000) and devoted it to pay the troops when sent in command in the Low Countries. He gave the Low Countries thousands more to keep them going.

"He sent Drake round the world, providing money for the voyage. He got the Queen to break with Spain by the expedition of a great army to Flanders to aid the Protestant rebels. He was the sole originator of the famous Association (1584) of the nobility and gentry of England sworn to defend Elizabeth's person against the Catholic Party's new policy . . . the assassination of the Queen.

"He was the leading Protestant Puritan at her Court.

"Leicester was imbued with the belief that England could beat Spain . . . that her new ships, her navy, could conquer any ships afloat . . . i.e. Spain, the then leader of the world.

"Leicester and Drake made England against the steady opposition of Burleigh.

"*He was the patron of the Drama* . . . of Sidney, Raleigh, Dyer, etc. He saved Oxford University, when it had been wrecked by the reformation in religion, as its Chancellor for a quarter of a century.

"He witnessed the destruction of the Armada, lived long enough to see his dreams come true, and the Faerie Queen leading England. Every hope he held out to Elizabeth had been fulfilled.

"*He gave Oxford University its first* PRINTING-PRESS.

"Where would this country have been if Leicester's great rival, Burleigh, had had his ideas about Learning adopted? (P. 238.)

"Leicester's overpowering figure has been encountered at every turn by every historian of the Golden Age. They all praise without stint the remarkable penetration of Elizabeth when choosing her chief colleagues in the Government. She entrusts to him the direction of the most important effort she ever made on foreign soil . . . the command in the Low Countries.

"It was Leicester who impelled Elizabeth to send Drake to attack Spain . . . who brought about the break with Spain. When the Armada was on its way, it was Leicester whom she placed in supreme command of her army at Tilbury. . . . 'My Lieutenant General shall be in my stead, than whom never Prince commanded a more Noble or WORTHY SUBJECT'—this Leicester who was reputed brainless, whose MISTRESS she was said to have been FOR MORE THAN THIRTY YEARS. . . ." (*Elizabeth*, Frederick Chamberlin, Intro. Chap. x.)

Chamberlin scouts the idea that the Queen was his Mistress and that she could have acted on such an historic occasion at Tilbury with "such shameless publicity". If, however, Elizabeth were Leicester's wife by a secret marriage, years previously, and felt herself truly to be his wife in the sight of God—though not in the sight of the nation—there would necessarily be neither shamelessness in her attitude, nor would she feel guilty of a "liaison" with him as a common mistress. (See p. 25.)

2. Elizabeth and Leicester in the Tower.

"It is probable that some sort of secret understanding was established between them when they were in the Tower." (Strickland, *Elizabeth.*) (See p. 26.)

3. Leicester and the Queen's Underwear.

Katherine Anthony, a recent biographer, who writes from the viewpoint that the Queen was incapable of bearing children, being sexless, says:

"They undoubtedly loved each other, but there was something within them which caused them to stop short of a physical union. On one occasion, while the Queen was in bed, Leicester had called on her and handed her her chemise. This provoked a storm in the Council. She returned her Favourite's calls at all hours of the day and NIGHT. They constantly transgressed the proprieties. The Queen, five years after their friendship was begun, protested that *nothing improper had passed between them.*"

This would be strictly true if they had been privately married as the Cypher Stories of the period allege, and as the open facts indicate. As a married woman she was guilty of nothing "Improper". Indeed, Leicester's handling of her underwear, and Elizabeth's visits to his bedroom at night, indicate a private life of marital relationship. It entirely destroys the idea she was sexless. (See p. 37.)

4. Nicholas Bacon leaves Francis Penniless.

"Nicholas Bacon's Will was full and elaborate. He made full provision for everyone but LEFT NOTHING TO FRANCIS." (P. Woodward, *The Early Life of Francis Bacon.*) (See p. 49.)

5. Penshurst Place, Kent.

Much of the Queen's courting with Leicester took place privately at Penshurst Place, Kent, the home of the Sidney family. Leicester's sister married Sir Henry Sidney. They were the parents of the famous Sir Philip Sidney. Leicester and the Queen met constantly at this home. The old mansion contains today relics of that period, personal gifts of Queen Elizabeth. There is not only a fine painting of the Earl of Leicester in the principal room but also one of the Queen.

More significant is a fine painting by Zucchero which depicts Leicester and the Queen dancing together. There are portraits of Lady Jane Grey

and other members of the Dudley clan, and the Dudley "Bear and Staff" insignia are very much in evidence on articles of furniture, etc. The friendship between Sir Philip Sidney and Francis Bacon can easily be understood; so, too, can the Secret of the inter-related families. (See p. 65.)

6. The Queen's Ring to Essex.

"The romantic story of the Ring as a pledge that if ever he forfeited her favour and sent it back to her, the sight would ensure forgiveness, must not be lightly rejected. It is quoted by Osborne and related by the historians of all parties." (Strickland.)

Dr. Alex. B. Grosart (Intro to R. Chester's *Loves Martyr*), says: "I, for one, believe in the 'Story of the Ring' as John Webster puts it . . . in a hitherto overlooked little book, p. xlix, 1658, *Historical Memoirs of Queen Elizabeth and King James*. Telling the story of the ring circumstantially, he says, 'She struck the Countess of Nottingham as she lay in bed, and sent her, accompanied with a most fearful curse, to a Higher Tribunal. . . . It were no hyperbole to affirm that the Queen did not only bury AFFECTION but her POWER in the Tomb of Essex." (See pp. 79–81.)

ADDITIONAL NOTES OF IMPORTANCE

The "Private Character of Queen Elizabeth".

This very learned work by Frederick Chamberlin seeks to prove that Elizabeth was a Virgin; that she had no illicit loves; that she was not Leicester's Mistress; that their relationship was strictly proper; that she enjoyed very poor health; and that she was incapable of child-bearing. Historical and medical detailed evidence is adduced to prove these contentions. Her medical record, 1548 to 1603, is given, and the opinions of present-day specialists quoted, like Sir William Ostler, Bart., and Sir Arthur Keith.

Mr. Chamberlin by no means proves his thesis . . . It largely resolves itself into a question of *opinion* and not of *fact*. The evidence is conflicting.

Camden writes in 1603: "The Queen *which hitherto enjoyed her sound health*, being in the seventyeth yeere of her age began to be assayled with weakness of health and old age."

De Thou, who writes later, says: "*She enjoyed perfect health up to her old age*, of which she never felt any inconvenience."

Francis Bacon ought to have known the true facts better than anyone. He says: "*Elizabeth was endowed with the most excellent health.*"

The evidence of these contemporary witnesses does not indicate in the slightest that Elizabeth was not, sexually, other than a normal woman, or that there was any syphillitic taint that would have prevented child-bearing.

Nor is there anything in her medical record which would indicate that she was either barren or constitutionally incapable of being a mother. Even medical authorities, who have only scanty records on which to base an opinion, cannot be supposed to speak with positiveness of her physical condition three hundred years afterwards.

None of the medical replies to Mr. Chamberlin's questions indicate that she could not have borne a child. Whether she was a Virgin or a Mother cannot be ascertained by such enquiries. Her Ladies alone would be the only persons likely to know the real truth, for after death she was

not embalmed by male hands according to custom. No one examined her body after death save her personal Ladies-in-Waiting.

She was unquestionably on terms of intimacy with Leicester. How far it went cannot be ascertained by *direct* evidence. In any case their relationship would have been strictly proper had she been married to him privately.

Chamberlin's book has often been quoted as proving that Elizabeth was physically incapable of bearing children. But it proves nothing. It leaves the problem unsolved. There is nothing adduced which proves either sterility or virginity.

He disposes very satisfactorily of the view that Queen Elizabeth was in any sense a loose-liver, flirting on the perilous edge with many lovers.

On the other hand, his entire work indicates clearly that she was *honourably attached* to Leicester over *a long period of years*.

Chamberlin's examination of the accounts of ambassadors, respecting the rumours that she had borne children by Leicester, by no means disposes of the "Biliteral Cypher Story" confirmed by ambassadors' letters, that there were children, who were Francis Bacon and Robert Essex. Apparently, the author never seems to have suspected that these notables were her sons, hinted at over and over again by contemporaries with their double entendres: Rawley with his "York House or York Place"; Ben Jonson's *Ode to Francis Bacon*, "Praising him MY KING"; Ascham's Letter of Dedication to the Queen; Fuller's view that Sir Nicholas only acted as "A Father to Francis Bacon"; Amboise's statement that "He was BORN TO THE PURPLE"; Tenison's quotation of Francis Bacon's words to King James, "I Have been the FIRST of Sacrifices."

The hints respecting Robert Essex are more obscure, for the circumstantial evidence runs on different lines, but we get a hint in a contemporary sentence; Robert said he got his "great heart from his mother's side:" his words to the Queen, "Know that I am the most your own of any of your courtiers," and the carved name of "Robart Tidir" in the Tower.

In short, Mr. Chamberlin's Work is strongly confirmative of the truth: that the Queen was chaste so far as men were concerned, that she openly conducted herself towards Leicester as though she were actually married to him privately as his secret wife; and that her attitude towards Essex was that of a mother towards her favourite wilful son.

Chamberlin thus writes the truth unthinkingly and unsuspectingly, "Essex had stepped into the place of Leicester, his sponsor, and, *in many ways*, his prototype. . . . He was one of her closest advisers although thirty-four years her junior. . . .

"*He was LIKE A SON TO HER* and her attitude toward him was *THAT OF A LOVING, ANXIOUS MOTHER to a kinsman.*

"At twenty-five (1592) he was a Privy Councillor, and soon overshadowed the Cecils, father and son, *whose hostility*, therefore *never ceased working against him.*

"Essex employed the great Bacon brothers, Francis and Anthony, to assist him, and *they devised an incomparable foreign service* of their own. They discovered the Lopez plot against Elizabeth's life. *The Queen's habit was to consult THEM before she talked with the Cecils.*"

Mary Queen of Scots to Elizabeth: The Gossip of the Times.

"I rebuked the Countess of Schrewsbury for believing or speaking so licentiously of you as a thing which I did not at all believe: Firstly, that

one to whom *she said you had made a promise* before a Court Lady of your Chamber, HAD LAIN many times with you with all the License and Familiarity which husband and wife can use to one another."

The quotation is from the original letter at Hatfield House, found among Burleigh's papers endorsed in a hand, ascribed by the Public Record Office to Burleigh, to Burleigh's son Cecil, with this single word . . . "READDE".

Lebanoff, a very great authority upon everything connected with Mary Stuart, is convinced that the letter is authentic.

It is significant that though Mary declares to Elizabeth she does not believe the gossip, she regales it to her so that she may know the current talk going on behind the scenes.

It does not indicate licentiousness but it does indicate marital relationship as the result of a secret betrothal or marriage before a Lady of the Chamber, Lady Bacon.

THE TUDOR TEMPER.

"Henry VIII never spared man in his anger or woman in his Lusts. . . ." (P. 183.)

"Queen Elizabeth was learned beyond the common belief for Letters about her time . . . they began to be of Esteem and Fashion, the former Ages being overcast with the mists and fogs of Roman Ignorance." (P. 183.)

"However . . . whether my Lord of Leicester was King or her Majesty Queen . . . she said to Leicester, 'I will have but one Mistress AND NO MASTER . . .' She had, therefore, neither husband, brother, sister, nor children to provide for. . . ." (P. 189.)

"Leicester had more of Mercury in him than Mars." (P. 193, *Fragmenta Regalia*, Sir Robt. Naunton, Master of the Court of Wards, a Report of Scarce and Valuable Pieces, pub. M.DCC. VII.)

ELIZABETH AND HER LOVER.

The following extract is taken from a recent publication, *Elizabeth*, Milton Waldman:

"In the summer of 1560, Robert Dudley was merely the unscrupulous upstart whose intention to marry the Queen was interrupting the slumbers of statesmen and inspiring the most baleful metaphors of the preachers. There seemed only too good ground that he would succeed. . . . The suspicion was widespread that she was merely biding her time until she could have *the husband of her heart's selection.*

"Robert's enemies challenged him to his face with obscure designs. . . . Cecil was heard to murmur that it would be better if Lord Robert were in Paradise.

"Sinister rumours were collecting round his wife, then living a secluded guest at Cumnor Hall near Oxford. Dudley was said to be spreading a report that she had cancer, so as to prepare opinion for her sudden death. De Quadra wrote to Philip . . . 'the Queen . . . is only keeping Lord Robert's enemies and the country engaged until this wicked deed of killing his wife is consummated!'

"Elizabeth's behaviour that summer was anything but reassuring. *The many keen eyes upon her saw disturbing and inexplicable symptoms.* It was noted that 'she is not so gay as usual'; the sparkle seemed to have gone out of her; she was snappish where she had formerly been suave. She complained frequently of small illnesses, and neglected the violent sports

which ordinarily she had so greatly enjoyed. To the uneasy observers, she had suddenly become a *woman burdened with too great cares. . . .*" *

"The Secretary Cecil . . . poured his misgivings into the ears of friend and foe alike. All that the Court and the waiting diplomats now waited to hear was how the marriage was to be contrived and how. . . .

"A week later Lady Dudley had fallen down the stairs of Cumnor Hall and died instantly from a broken neck. . . .

"As the news spread with unbelievable swiftness across England and Europe, there rose a confused cry of horror in many tongues; for a terrible instant Elizabeth and her good name trembled together over the abyss. The country stood momentarily dumfounded, not knowing what to think. Englishmen abroad bowed their heads in shame as they heard their Queen's name coupled with the epithets of Harlot and Murderess. The Continent waited tensely for the word that her subjects had thrown her and her paramour into prison, deposed her, and executed them both." †

THE QUEEN'S MARRIAGE TO THE STATE.

"From the moment she ascended the Throne she meant to be Queen, only that, *and so far as possible nothing else . . . 'I marvel that ye have forgotten,'* was her rebuke to Parliament at the beginning of her reign, when it pressed her to marry, 'the Pledge of this my WEDLOCK and MARRIAGE with my KINGDOM.' And therewith she withdrew the ring from her finger, and showed it wherewith at her Coronation, she had in a set form of words solemnly given herself in marriage to her kingdom . . . 'Do not upbraid me with a miserable lack of children; for everyone of you, and as many as are Englishmen, are children and kinsmen to me; of whom if God deprive me not (which God forbid), I cannot without injury be accounted BARREN." (P. 79.)

"For nearly thirty years they [the disillusioned Princes of Europe] continued to come, to serve, to be laughed at. . . . To Lord Robert Dudley alone out of those scores of men, did she ever give her heart; if at any time she seriously dreamed of marriage, he was the only one she would of her own choice have taken for a husband. . . . She loved him with all the passion that her nature and position allowed (p. 86). . . . She made him rich, nursed him devotedly through illness, shielded him from his enemies, and forgave his injuries to herself; but she bullied and teased him, made him jealous by her flirtations, cursed him out of her presence when her mood or his conduct impelled her. What he most wanted, A SHARE IN THE SOVEREIGN POWER, she never gave. . . .

"No one has ever discovered the exact truth respecting Elizabeth's affair with Dudley. . . .

"That she was HIS MISTRESS in the sense THAT A SEXUAL RELATIONSHIP EXISTED BETWEEN THEM *seems beyond dispute.* If words and actions mean anything, theirs was the conduct of LOVERS, especially on her part." (P. 87.)

"There was nothing unnatural in Elizabeth satisfying her heart's needs on the man who pleased her beyond any of her acquaintance: it would have been more unnatural if she had not." (*Elizabeth*, p. 89, Milton Waldman.)

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* Note: *These are the normal signs of pregnancy* which Waldman does not seem to suspect.

† Note: At the funeral oration of Amy Robsart, the preacher let slip the word "Murder" instead of the "Death of Lady Dudley".

THE QUEEN'S PERSONAL JUSTIFICATION.

"I am young and he [Dudley] is young, and therefore we have been slandered. God knows, they do us grievous wrong, and the time will come when the world will know it also. My life is in the open. . . . we cannot cover everyone's mouth, but must content ourselves with doing our duty and trust in God, *for the truth will, at last, be made manifest. He knows my heart, which is very different from what people think, as you will see some day.*"

Elizabeth spoke with perfect truth from the standpoint of a privately married woman.

J. E. NEALE ON QUEEN ELIZABETH (1934):

"It is not strange that a lively young woman of twenty-five, unmarried, and living, so to speak, as the hostess of an exclusive men's Club—the Court—should delight in the company of one of its most fascinating members. Nor is it strange that she felt an emotional response to his manhood. . . ." (P. 84.)

"Dudley had married Amy Robsart as long ago as 1550 . . . While he attended on the Queen at Court, she must have brooded on the gossip and foul rumours that gathered about her husband's name and the Queen's . . .

"The intimacy was first noticed in April 1559. 'During the last few days,' Feria wrote, 'Lord Robert has come so much in favour that he does whatever he likes with affairs, and it is even said her Majesty visits him in his Chamber day and NIGHT. . . . People go so far as to say . . . the Queen is only waiting for his wife to die to marry Lord Robert.'

"By August things looked so bad that Kate Ashley implored her Mistress on her knees, and in God's name, to marry and put an end to the disreputable rumours, as her affection for Dudley threatened to sully her honour and rouse discontent in her subjects.

"The Queen answered . . . that 'if she had ever had the will or had found pleasure in such a DISHONOURABLE LIFE—from which may God preserve her—*she did not know of ANYONE who could forbid her.*'"

> (Note: The suggestion is quite clear that, in Elizabeth's mind, promiscuous intercourse would have been dishonourable, but intercourse with Dudley as the result of a Private Marriage—not to be made public in any way—would have been honourable. Her attitude was that no one had the right to stop and no one could or should stop her.)

"Some of the Nobles and Councillors were overwhelmed with anxiety, such as Cecil, others lusted for Dudley's blood. De Quadra told of a plot to murder him. Someone was said to have asked whether England was so poor that none could be found to stab him with a poiniard. Quadra's opinion was that if the Queen married Dudley, she might one evening lay herself down as Queen of England and rise the next morning as plain Mistress Elizabeth. . . .

"In the summer of 1560, old mother Dowe of Brentwood was telling her acquaintances that Dudley and the Queen had played at legerdemain and that he had given her a child. . . ." (P. 86.)

"Cecil on Sept. 11th told the Spanish Ambassador Quadra . . . he clearly foresaw that Dudley's intimacy with the Queen would be the ruin of the country. He was convinced she meant to marry him . . . Dudley was thinking of killing his wife, who was said to be ill, although she was quite well and would take very good care they did not poison her. . . .

"The conversation probably took place on 8th Sept. 1560. That very day Amy Robsart was found dead at the foot of the stairs in Cumnor place. . . ." (P. 87.)

"In November it was rumoured that *Elizabeth and Dudley had been secretly married at the Earl of Pembroke's.*" (P. 88.)

(Note: The foregoing recital all goes to show that she DID MARRY Robert Dudley privately but that she continued to POSE AS A VIRGIN openly lest *she lost the Throne*, endangered England, and risked her Lover-husband to the poiniard of an assassin. To have made her marriage public would have risked his life, her honour, and have split the nation in twain, for the child that was born in the following January must have been conceived before Amy Robsart's death. Had this leaked out to the public—marriage or no marriage—Protestantism in England would have received an almost fatal blow. Hence the neccessity for silence. Lady Bacon mothered the concealed child, that was afterwards known to the world as Francis Bacon—the genius who altered all our Ethical, Educational and Scientific Concepts and who, when he discovered his true parentage, declared his Identity in his works by methods of secret writing so that his countrymen might know in far-off ages that he was the Son of the Great Queen. His birth and life became a State Secret, and the Statesmen of the Realm gathered round the Queen to protect her and to hush up the matter.)

THE QUEEN'S DEATH.

"The title of the 'Virgin Queen' is an ideal revelation of the public power of a catch phrase. The virginity of Queen Elizabeth . . . must always remain a matter of open question." (P. 12.)

"There was something uncivilized in her passing . . . the darkness that came from within, all about her" (P. 187). "It might well be that the fate of Essex overshadowed her last days. . . . By what was she made fearful and despondent . . . ? During ten days she remained there—on cushions, not a proper bed—fully dressed, fasting and well-nigh sleepless, with her dull eyes open and fixed on the ground, a finger held always in her mouth. . . .

"She uttered no word of repentance. . . . She told the priests to be packing, declaring . . . they were hedge-priests. . . .

"She made signs for the 'hedge-priests' to return and then she prayed. . . .

"The preservation of her bodily enigma was accorded more care than the state of her soul. For no male touch laid aside her drapery when she was dead in order to carry out the dissection and embalming that preceded a Royal Funeral in those times. The duty of preparing for burial fell to her Ladies, and if one of them was over-curious, we have no record of her discovery." (Piers Compton, *Bad Queen Bess*, pp. 192–194.)

THE HISTORIAN LINGARD

goes very fully into the affairs of Elizabeth and Leicester, and in his final notes speaks of a son having been born to them. He is a reliable historian.

FRANCIS BACON SPEAKS TO THE QUEEN ABOUT LEICESTER AND ESSEX.

"To the Queen one day at *Nonesuch* I said: If you had my *Lord Essex* here with a white staff in his hand, as my *Lord Leicester* had, and continued him still about you for society to yourself, and for an honour and ornament to your Attendance and Court in the eyes of your people and

in the eyes of forraign Ambassadors; *then were he in his right element.*" (Rawley, *Resuscitatio*, p. 5.)

ELIZABETH AND LEICESTER AT PLAS MAWR, CONWAY.

This is one of the finest Tudor buildings in Great Britain, with Banqueting Hall, Reception Room, etc., built by the Wynne Family about 1580. The ceilings are wonderful specimens of decorative art, the plaster casts on walls and ceilings, originally finished in correct heraldic colours, being the most perfect in Britain.

It is in a good state of preservation.

It is of special historical interest because there seems to be good reason to believe that the Queen and Leicester stayed there regularly.

The Queen's Sitting Room has the Royal Coat of Arms with the letters "E.R." (Elizabetha Regina) on either side. In the Reception Room there are also the Royal Emblems. The Queen's bedroom is likewise decorated with the Symbols of Royalty. A few yards away is

> "The WYNNE ROOM, supposed to have been *the Bedroom occupied by the Earl of Leicester*. Portions of his crest are still to be seen, the BOAR on the Ceiling, and the Bear and Ragged Staff on the wall to the right of the small, closed-up window." (*The Guide Book.*)

The Bedrooms of the Queen and Leicester are in close proximity, and can both be approached by a private door, with access to the Queen's Sitting Room.

The Plan of the First Floor shows that the two Bedrooms are entirely apart from the rest of the Building, being absolutely a Wing on its own. See Booklet and photo-cards to be obtained from C. G. Dyall, Curator, The Royal Academy of Art, Plas Mawr, Conway, N. Wales.

"WAS FRANCIS BACON QUEEN ELIZABETH'S SON?"

This was the title of a series of articles by Charles W. Hopper in the London *Graphic* for March 20th, 27th, April 3rd and 10th 1926, which aroused a great deal of interest in England, the Continent and America. They were reprinted in the *Munich Illustrated News* signed by Dr. S. Fortner, who says:

"Queen Elizabeth has always been an idol of English history. The legend of the 'Virgin Queen' (to our feeling a strange title considering that *her liaison* with the Earl of Leicester is unquestioned) has been an article of faith. Another article of faith was that the Actor Shaksper of Stratford was the Author of the Shakespeare Plays. We may regard it therefore in the light of a revelation in the intellectual life of England, that C. W. Hopper in the *Graphic*, the most prominent Illustrated English newspaper, dares to challenge these two beliefs, a thing which before the war would have been impossible.

"The claim that Francis Bacon, the great humanist, who later became Lord Chancellor, was the real author of the dramas, and that Shaksper was a man of straw, is not new. *What is new, and unheard of*, for England, is that he should be declared to be a son—the first son—of Queen Elizabeth. Even before the question of Bacon's birth arose, there had been a suspicion that *the Earl of Essex was a son of the 'Virgin Queen'*. The rising which was intended to establish his right to the Throne, and which eventually cost him his head, could only have been attempted at the time by a man whom the people believed to be the heir to the Royal House. Shortly before his execution, Essex cut on the wall of his cell in the Tower, the name of 'Robart Tidir', a contemporary form of spelling 'Tudor'.

"It is strange that the period of the birth of both Bacon and Essex is missing from the entries in the registers of the Privy Council, and are also missing from the entries at their probable birthplace.

"C. W. Hopper points to the striking resemblance between Leicester, Bacon and Essex. This strikes one even more in the case of Essex than Bacon. Summing up the whole matter, there still arises the pressing suspicion that *Bacon and Essex were THE SONS OF ELIZABETH by her marriage with Leicester.*

"That the Earl of Leicester caused his young wife, Amy Robsart, to be murdered a couple of months before the birth of Francis Bacon, is also a remarkable coincidence.

QUEEN ELIZABETH'S LOVER.

"Lord Robert's discontent has ended in her (the Queen) giving him an apartment in the story near her own, as it is healthier than the one he had beneath. He is most content." (Ambassador de Quadra to Philip of Spain, 12th April 1561.)

"Cantor's punishment for 'uttering lewd and unbefitting words' was evidently brought before the Council by Dudley for the purpose of showing how publicly his name was implicated with that of the Queen. Elizabeth passed the matter over with apparent nonchalance; and when Throckmorton, annoyed past endurance at the sneers of his diplomatic brethren in Paris, took the bold step of sending his secretary Jones to acquaint her Majesty with the injurious reports that were circulating respecting herself and Dudley, she received the communication without evincing any of that acute sensibility to female honour which teaches most women to regard a stain as a wound." (Strickland, *Elizabeth*, p. 170.)

"THE QUEEN'S BETROTHAL."

Historical rumour says there was a private betrothal of the Queen and Dudley at the House of Lord Pembroke. See *Froude's History*. According to the Cypher Story, Sir Nicholas Bacon conducted the marriage ceremony at the house of Lord Puckering. (Pickering ?) Sir William Pickering was an elderly rich friend of the Queen's.

THE ALLEGED MARRIAGE.

"Whatever were the Queen's relations with Dudley before his wife's death, they became closer after it. It was reported that she was formally betrothed to him, that she had secretly married him in Lord Pembroke's House, and that she was a mother already Jan. 1560/1." (*Dic. of Nat. Bio.*, Vol. 10, p. 114.)

It is highly significant this should appear in this work of national importance.

AMY ROBSART.

"The death of the Favourite's wife under peculiar circumstances, gave rise to dark and mysterious rumours that she had been put out of the way, to enable him to accept the willing hand of a Royal bride." (Strickland, *Elizabeth*, p. 167.)

SIR NICHOLAS BACON, A FATHER.

"Sir Nicholas Bacon was in a word A FATHER of his Country and of Sir Francis Bacon," says David Lloyd, who thus pointedly indicates that Sir Nicholas was a foster-father. . . . "A father" to Francis, not THE father. *The Statesmen and Favourites of England*, compiled by David Lloyd in 1665. "The biographies of Elizabethan statesmen were written

By special permisson of Dulwich College.
For description see Appendix, p. 183.

THE TITLE PAGE OF *SHAKE-SPEARES SONNETS*

The 1609 Quarto

SHAKE-SPEARES

SONNETS.

Neuer before Imprinted.

AT LONDON
By *G. Eld* for *T. T.* and are
to be ſolde by *John Wright*, dwelling
at Chriſt Church gate.
1609.

Facsimile Reproduction of the Original Quarto.

For description see Appendix, p. 184.

by someone who was closely associated with them and who appears to have had exceptional opportunities of obtaining information as to their opinions and characters." (W. T. Smedley, *The Mystery of Francis Bacon.*)

The Poet Laureate, Ben Jonson, in his *Ode to Francis Bacon on his Sixtieth Birthday*, recited at a Masonic Banquet at York House which was attended by the choicest wits of the age, also indicates by the double-meaning phraseology of the poem—well understood by the Brethren—that their host had acted only as a foster-son to Sir Nicholas. He was a "Son *to* the grave, wise Keeper of the Seal". Had he been a real son by blood Ben would have used the word "*of*" not "*to*". We thus know that Francis Bacon's true identity was a well-kept, open secret.

An Anonymous Writer.

"Francis Bacon kept his name from the Title pages because he had learned a lesson from what befell Sir Nicholas Bacon, whose known connection with the publishing of a book was the means of excluding him from the Privy Council." (W. Begley, M.A., *Resuscitatio*, Vol. III, p. 152.)

The Education of Francis.

"There is indeed little room left for any doubt as to the principal influence of the Queen in directing his studies." (S. E. Hickson, *The Prince of Poets*, p. 61.)

The Educationist Ascham and Elizabeth.

When the Earl of Essex' reputed father was in Ireland, Queen Elizabeth sent Ascham (the first Educationist of the day, the author of the *Schoolmaster*, and the real scholar under whom the boy Francis was trained) *on private business* to him, Walter Essex. Presumably on account of this, Walter Essex left Ascham a pension. As a matter of fact, the older Essex constantly was pressing the Queen for favours and monies as though he had her in his power. Eventually he died suddenly. It is said that he was poisoned and that Leicester could possibly have thrown light on his sudden decease.

The fact that the Queen employed Ascham on "Private Business" leaves it open to the suggestion that he was privy to the Queen's Secret and had reference to it. His covering "Letter" (see p. 43–4) was therefore the result of very definite private knowledge.

The Succession Problem.

"The first step taken by this Parliament (1563) was to petition the Queen to marry, the only means of averting long and bloody successive wars which threatened the nation in the event of Elizabeth dying without lawful issue, or to NAME HER SUCCESSOR." (Strickland, *Elizabeth*, p. 191.)

The Prosecution of Essex.

"Bacon's legal position was so subordinate a place that there must have been A SPECIAL REASON for his employment." (Dean Church, *Bacon*, p. 52.)

(Note: The "special reason" was the Queen's Command that Francis should attend the trial in an official capacity to prevent any knowledge of their secret relationship being mentioned.)

"Coke as the Attorney General conducted the prosecution, and the next prominent person was not the Solicitor or any other regular Law Officer, but Bacon who only held a very subordinate place as one of the Learned Counsel." (Dean Church, *ibid.*, p. 48.)

"It is hard to state at what precise point of the business he should have refused his services." (Prof. Nichol, *Bacon*, Vol. I, p. 53.)

"Bacon closed the case. He spoke as the Earl's advocate rather than the Queen's, charging him with hasty expressions but distinctly freeing him from the charge of disloyalty." (H. Dixon, Barrister-at-Law, *Bacon*, p. 162.)

"His conducting the case was obligatory and an official duty." (Spedding, *Evenings with a Reviewer*, Vol. II, p. 367.)

TRICKED TO HIS DEATH.

That the Earl of Essex was brought to his end by a "trick" is proved by a letter recently discovered (1930) written by Robert Townson, Dean of Westminster, who accompanied Sir Walter Raleigh to the scaffold. Writing to Sir John Isham of Lamport, Bishop Townson says:

"I putt him in mind of my Lord of Essex; how it was generally reported that he was a great instrument of his death, which, if his hart did charge him with, he should hartily repent and ask God for forgiveness; to which he made answer that '*My Lord of Essex was fecht of by a trick*' which he privately told me of." (See the *Daily Post*, Liverpool, 28th July 1930.)

CECIL'S TRAP FOR ESSEX.

"Cecil had laid a trap for Essex, caused him to get news of the Queen's illness and even death, and embargoed all other vessels, hoping Essex would join with Tyrone and others, and cross to England at the head of his army. His sudden appearance with but few followers disconcerted Cecil's plot, who had troops ready to oppose him." (*Hist. Memoirs, Queen Eliz. and K. James*, 1658, John Webster, quoted as a valuable book by Dr. A. B. Grosart.)

FRANCIS BACON THE MEDIATOR.

"During the first stage, he (Francis Bacon) used the ambiguous position in which he was placed, to bring about a reconciliation between him and the Queen." (Dean Church, *Bacon*, p. 45.)

ESSEX AND "A GREAT WRONG".

"Outwardly, he (Essex) remained quiet at Essex House importuning her Majesty *with ROMANTIC PROFESSIONS OF ATTACHMENT; to his more* intimate associate, he spoke and acted like *A MAN WHO SUFFERED UNDER SOME GREAT WRONG* or was Goaded by the Consciousness of some *Guilty Secret*." (Prof. Nichol, *Bacon*, Vol. I, p. 51.)

"Viewed merely in the light of *the facts* known to the Commissioners, the Earl's conduct is altogether inexplicable." (*Ibid.*, p. 51.)

The "Romantic Professions" were simply *filial expressions* of attachment, the "Secret" being his Tudor Birth which would act as a constant "Goad" driving him into excess. His conduct is altogether inexplicable if he were not the Queen's son.

"ELIZABETH AND ESSEX."

This is the title of a work written by "*A Person of Quality*", and was first published in English at Cologne, and afterwards in London, towards the latter part of the seventeenth century.

The work states that the Queen had already revoked the death sentence on Essex, but by a villainous artifice, concocted by the *Countess of Nottingham and Cecil, who were then carrying on an amour*, the former put

the Queen into a fearful rage against Essex, that she was completely ungovernable, and ordered his death forthwith, which the crafty Cecil, before the Queen had time to relent, immediately carried out.

THE QUEEN'S DISTRESS.

After the Countess of Nottingham's confession, the Queen went to her Palace, refused to go to bed, refused to take food and died after ten days of mental anguish, calling out the name of her son, Robert Essex.

Many were of opinion that her distress of mind was caused by the death of Essex. To the Lord Admiral she said despondingly, "*I am tied with a chain of iron about my neck.* . . . I am tied, tied! And the case is *altered* with me."

Note: It was IRON that had struck at the neck of Robert; and the case had "*ALTERED*" because she had learned that Robert had sent her the ring asking mutely for PARDON. She had believed all along that he had never sent the ring. And so she had thus justified herself. The truth had overwhelmed her. She had sent in her pride her own son to the Block; and *he had died believing she had turned a deaf ear to his cry and had forsworn herself.* Yet he maintained the Queen's Secret. Queen Elizabeth was indeed tied with a chain of IRON about her neck that was dragging her to a terrible doom . . . to a grave quite as ghastly as the Block on which Robert Tudor perished.

Now . . . read the Sonnet written by Francis Bacon on the evening of her death, Sonnet 41 (cxxix), p. 153.

ROBERT ACQUITS FRANCIS OF BLAME.

"For Francis, I think no worse of him for what he has done against me than of my Lord Chief Justice." (Essex' letter to Anthony Bacon after his first trial.)

In the second trial "Francis took a small part in the prosecution by peremptory order of the Queen. From the report of the proceedings it would appear that he took a perfectly fair line of argument, and that Robert, though inclined to argue, did not show any resentment." (Woodward, *Tudor Problems*, p. 47.)

"I am not a whit dismayed to receive this doom. Death is as welcome to me as life." (Essex after the death sentence.)

THE QUEEN'S SUCCESSOR.

"By what logic the Council were able to interpret the motions of the dying Queen—the tossing of the arms of the dying Elizabeth, interpreting them into signs of Royalty for the expectant heir—into an indication that such was her pleasure, they can best explain. Lady Southwell's account is circumstantial and minute.

"She says, 'They asked her to hold up her finger when they named who they liked as her Successor, whereupon they named the King of France. She never stirred; the King of Scotland; she made no sign; Lord Beauchamp, when she said fiercely, 'I will have no rascal's son in my seat'." (Strickland, *Elizabeth*, p. 701.)

Note: The probability is that Elizabeth knew that the reputed son of Mary Stuart, James, was not the son of Mary at all. In 1936 I heard one of the guides state openly at Edinburgh Castle that a few years ago a small coffin had been found in a part of the Castle wall (which he pointed out) containing the body of a child with the Royal Emblems of Mary Stuart woven on the clothes. It was

replaced in the wall. He also said it was a matter of doubt whether James VI of Scotland was Mary Stuart's son. The story is told that Mary's child died, and that, unknown to her until long afterwards when she could not make it known, the child of Lord Mar was put in its place. James, in personality or features, was nothing like his alleged parents judging by their portraits and character, but he is of the same type exactly as the Earl of Mar in feature. This would be the secret knowledge which the Earl of Somerset, King James' one-time Favourite, held over the head of the King, when he was disgraced, and threatened to ruin him if he were brought to trial for the murder of Overbury. Francis Bacon was sent to Somerset, who persuaded him to keep his mouth shut on promise of a pardon. It is indeed difficult to believe that James Ist of England was a Stuart or had a drop of his mother's brave blood in his veins. He was a pusillanimous coward; and his treatment of his mother during her imprisonment and execution, and his playing up to Elizabeth in order to obtain the Succession to the English Crown, was disgusting and contemptible. He could not have been her son to have left her in the lurch as he did.

THE SON (?) OF MARY STUART.

"The English Ministers," says Prof. Rait, "were not unfriendly to the Scottish Succession, provided it was not to be represented by Mary, but by her Protestant son, *and James was well aware of this*: he knew that the chance of mounting the English Throne would be greatly improved by his Mother's death.

"While Elizabeth was hesitating, he sent Ambassadors to plead for her life. They were not only to plead for her life but *they were also to ask that, IF SHE SHOULD BE PUT TO DEATH, nothing in her sentence or her execution should prejudice her son's claim.*"

(Note: In other words, James told Elizabeth that if she put Mary to death, it was quite all right for him so long as he could have the English Throne. It was a straight suggestion that he would not take the death of his Mother amiss and that Elizabeth had no need to fear that he would raise complications with Mary's friends in the Courts of Europe. It is difficult to think that a "SON" could have stooped to such bargaining over the "soon-to-be-decapitated body of his 'Mother'.")

FRANCIS BACON WRITES A SONNET.

"When the Queen proposed to dine with me, *though I PROFESS not to be a POET, I PREPARED A SONNET* tending to draw Her Majesty reconcilement to my Lord Essex." (Dean Church, *Bacon*, p. 46.)

(Note: *Francis Bacon thus lets it be known that he was a Sonneteer* though he made no PROFESSION of being a Poet, *and that THE QUEEN KNEW HE COULD WRITE SONNETS.* He also lets it be known by his letter to Sir John Davies that he was "A CONCEALED POET".)

The particular Sonnet that Francis Bacon wrote for the Queen has never been found, neither have any poems written by him as a "Concealed Poet" been discovered by academic authority. But the Rearrangement of *Shakes-peares Sonnets* proves that they were his creation, that some of them refer to the tragedy of Essex, and that he hid himself as a "Concealed Poet" under the pen-name of Shakespeare.

THE WITNESS OF SHAKESPEARE'S DIARY

"*What is Truth?* said jesting Pilate, and would not stay for an answer.

"But it is not only the difficulty and labour which men take in finding out of truth . . . that doth bring lies in favour but a natural, though corrupt love of the lie itself.

"Certainly it is heaven upon earth to have a man's mind move in Charity, rest in Providence, and turn upon the Poles of Truth."

Francis Bacon.

"SHAKE-SPEARES SONNETS" AND "THE VIRGIN QUEEN"

I HAVE already explained that because I found in *Shake-speares Sonnets* something contrary to the accepted canons of history, I felt compelled to test its accuracy by rigorous research along little-trod bypaths. The foregoing pages are compiled of facts relating to one particular Theme. It is for the reader to decide whether they constitute concrete evidence of the imaginative Sonnet Text.

Before comparing the facts of history with the poems, the reader is enjoined to weigh well these preliminary considerations. He will the better be enabled to judge dispassionately the various Cantos and their relation to the facts of the times.

Forty years ago Cuming Walters, M.A., wrote these pregnant words :

> "Confusion has been made worse confounded furthermore—as is the case of nearly all the theorists—*by insisting upon the whole of the Sonnets being in sequence, and forming one continuous Theme.* Insist on coherence and you get chaos at once ; permit separation, and Light and Order and Meaning naturally follow." (*The Mystery of Shakespeare's Sonnets*, p. 61.)

Cuming Walters' difficulty was how to split the long sequence of Sonnets, which apparently formed one continuous theme, into a separate series of themes so that there might be new "Light and Order and MEANING" thrown on the "Mystery". Cuming Walters did not declare them, nor has any other Shakespearean scholar adequately arranged the Sonnets under declared themes with proper captions for each one. The Sonnet editions of Butler, Bray, Douglas, are woefully incomplete. There seemed to be no point at which the academic could begin to solve the puzzle.

Cuming Walters' opinion was unknown to me when the rearranged Sonnets came my way. The Rearrangement took the form of a poetic diary written at different times of emotional

stress from youth to old age, and were grouped round special Themes.

The present work is intended to provide authoritative evidence concerning the private life of "The Virgin Queen" and to suggest that literary analysis shows that no other *bona fide* meaning can be read into this particular Theme than the various captions indicate. *The Cantos constitute a complete series of passionate cries from the concealed son of Queen Elizabeth.* They are of prime importance to the solution of the Tudor Enigma : Was she a Virgin or a Mother ? And the testimony is from one whom it most concerns although he writes under a pen-name. It was through hearing these *cris du coeur* that I searched for evidence to determine whether Francis Bacon were likely to be Francis Tudor, Prince.

The first forty Sonnets in the Rearrangement—split into Three Cantos—deal directly with the Poet's relationship with Queen Elizabeth under several aspects. The first Canto was written when he was a youth. It is a plea for open "Recognition" as her son and heir to the English Throne. The second Canto deals with their personal relationship. The third Canto deals with the Queen and her two sons, Francis Bacon and the Earl of Essex, the Poet's younger brother : and the terrible tragedy of Robert Essex' execution.

But apart from these Themes of definitely grouped Sonnets, there are references to his Secret Birth as a Tudor Prince, scattered throughout the Sonnets, touched upon lightly in passing. Quite positively, Francis was writing his secret in permanent form to his own personal friends of the Secret Brotherhood as a Memorial for all Time.

The first point to be determined—in a brief *resumé* of the meaning of these forty Sonnets—is TO WHOM WERE THE SONNETS ADDRESSED ? This can only be definitely answered by a prose analysis of the text (I have by me in MS. the prose analysis of every Sonnet), but enough can be indicated by rapid quotation to show they were addressed to a woman—not a commoner but a woman who was of the Blood Royal, who stood in the Eye of the World, and who was directly related to the Poet.

The SEX of the person addressed is hinted at pointedly in the first line of the first Sonnet of the first Canto, for the Poet begins by saying, "From FAIREST Creatures we desire INCREASE". The term "Fair Creature", is applicable only to one of the "FAIR SEX"—a woman—who, as a mother, does actually "INCREASE" the population. For a man to

write such a phrase to another man would be a piece of absurd self-stultification. A Poet would certainly describe a woman as God's "Fairest Creature", but it would be quite inappropriate to use such a phrase to one of the "*stern sex*". A fifth-rate poet would not be guilty of such a solecism. We can be quite sure that "Shakespeare" never made such a literary *faux pas*. The first sentence governs the Sonnet, and, in turn, the entire Canto. It is addressed to a "Fair Creature" who has the power to perpetuate herself in her child. If the person addressed be not a "Fair Creature" and a Woman, who is expected by the writer to read the Sonnet in a personal and intimate sense, but is presumed to be a Male, we are making the poet guilty of an anachronism which is quite impossible in a "Shakespeare".

The remainder of the Sonnet—to say nothing of the Canto proper—determines conclusively that it is to one of the "Fairest Creatures" to whom it is addressed, because the poet indicates that the "Increase", to which he refers, is contingent upon the perpetuation of herself, through the provision of a "Tender Heir" which she already privately and secretly possesses in himself.

He argues that as Man ripens for the Grave, it is natural that his Heir should perpetuate him by bearing his Memory. Then he continues that the person addressed is acting quite contrary to the accepted order of things. She is actually "making a FAMINE where ABUNDANCE lies" ; for he says that this "Fair Creature"—whom he has already described as "Beauty's Rose"—has buried her Motherly rights within herself; "Within *thine own BUD* buriest thy Content", i.e. thy satisfaction due to marital relationship. The Poet declares that the person addressed is a "Foe" to herself, and "to thy Sweet Self too cruel" also : The Poet as her Son (a "Tudor Rose-Bud") is, naturally, the "Sweet-Self" of his mother since he is her creation, and has therefore the right to refer to himself as her "Sweet Self".

The first Sonnet makes it evident, moreover, that the person addressed is no ordinary person, because he not only terms her "Beauty's Rose" but he also describes her as "*THE WORLD'S FRESH* ORNAMENT", the "only Herald", and he concludes the Sonnet by saying,

> "Pity the WORLD, or else this Glutton be,
> To Eat the World's DUE, by the Grave and Thee."

Now these phrases should tell the student at once that the

person addressed is no commoner. She is associated with a Rose . . . "Beauty's Rose". She is actually asked to "Pity the WORLD". In short, she is *a World Character*. The Sonnet reeks with the atmosphere that arises from a Royal STAGE set before the World—the Court with all its pomp of Lordly splendour.

Now the only ROSE in England in the Eye of the World was the TUDOR ROSE, and the only person entitled to wear that Rose was Elizabeth Tudor. She was indeed the "only HERALD" in the World who could wear the Yorkist Rose because she was a Princess in her own right. She was the only woman—Lady, Princess or Queen—who posed as "the World's FRESH Ornament" to the World. And by the word "FRESH" we know that the Poet declares her Identity, for the meaning of "Fresh" is "*VIRGIN*". The student may thus be quite satisfied that the "Fresh Ornament" is an enigmatical phrase for "THE VIRGIN QUEEN".

The Poet continues that the World expects her to provide England with an Heir, that it is the World's expectation, and that if she does not, it will be at the expense of the writer. Concealment of identity will mean that he will be lost in the World as a Royal Tudor, eaten and destroyed in Life and doubly so in death, for he would go down into the Grave unknown as a Tudor and only known as Bacon a commoner. He even says she will have eaten him because she will have eaten "The World's DUE", for "Due" means a "just Title or Claim; something rightfully required; an obligation". In short, the writer, claiming to be the Queen's Son, asks that his Title as a Prince and his claim to Recognition should be openly acknowledged; for if he be still regarded as a "Concealed Son" she, the Queen, is gluttonously eating his just rights.

Owing to the fact that the Poet (as we can expect the supreme Master of the English language so to act) chooses words in which are packed a variety of meanings, and diamond-words and phrases in abundance, one can only justly appreciate the strength of the language employed by regarding the text as though it were a foreign tongue, and translating it freely in order to arrive at the particular shade of the Poet's meaning.

Sonnet 2*

(1)

Key Words: (i.e. Significant words and phrases which denote Identity.)

"Beauty's Rose."
"The World's Fresh Ornament."
"The Only Herald."
"Within thine own BUD."

Word Meanings:

Content = quietness of mind; the constituent elements of a conception; satisfied with things as they are; a point in a controversy; earnest effort to prevent something.
Churl = a stingy person, a niggard.
Due = a just title or claim; something rightfully required; an obligation.
Fresh = Virgin for "Virginity—= the State of being *Fresh.*"
Thy Self = The Queen: "Thy Sweet Self" = the Author, F.B.

NOTE: There was only one Rose of Beauty in Elizabethan Days . . . Queen Elizabeth.

There was only one World's Rose . . . The Rose of Tudor.

There was only one *Fresh ornament* in the World, the outwardly Virgin Queen of England. She was the only one who could be so peculiarly and truly described. Not only was she the First Lady in the land, but she was the Greatest Lady in Europe entitled to Royal Heraldry, the only Herald with the right to use the Royal Tudor armorial Bearings.

"Within thine own Bud" is a direct reference to the Poet himself as a Tudor Rose-Bud, put away privately by a Tudor Mother, well satisfied with things as they are.

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* Sonnet 2. In the Rearrangement this is the Second Sonnet. It is the First Sonnet in the "1609 Quarto". The figures denote the real MS. Order of the Sonnets, roman numerals the Quarto Order.

FREE PROSE RENDERING

Men naturally desire to increase the most beautiful creations, not only to perpetuate Beauty, but also, as Man ripens for the Grave, that an individual Heir may bear the memory of his progenitor. But thou, wilfully contracted to thyself, to thine own Bright Eyes, art artificially making a Famine of Beauty where ABUNDANCE lies already, by feeding the Flame of thy Life—a Virgin Light to the World—with SELF, i.e. with ME, who art very substantial fuel. Thou art thus not only a Foe to thyself but thou art also cruel to me . . . thy own Sweet Self, for am I not a replica of thee as thy Child!

Thou who art in a peculiar sense the Ornament of the World, the only Herald to the Springtime of our Nation, art burying thine own Beauty, with self-satisfaction and quietness of mind, within thine own Bud—for I am thine own Tudor Rose-Bud—by keeping my relationship to thee a Secret. In thus acting like a stingy person, so niggardly towards me, thou art really wasting thy life and my life.

The World is anxious about the Succession and what may happen if there be no named Heir to the English Throne. Take pity upon the World, otherwise thou art eating, self-satisfiedly, the natural rights of the English Nation. Thou art eating secretly the World's DUE, a natural and national obligation and a just title and claim . . . my rightful sonship. Unacknowledged by thee as a Tudor, I am twice eaten . . . by thy silence in ignoring my SUIT, and at last by the Grave, for I shall only be known by the name of "Bacon".

PARALLELS OF THOUGHT IN THE SONNET AND FRANCIS BACON'S PROSE

> "That his Tender Heir might bear his Memory": "Shakespeare."
>
> "Those that have CHILDREN should have the greatest CARE of FUTURE TIMES unto which they TRANSMIT their DEAREST PLEDGES." (Francis Bacon, *Essay on Marriage.*)

The setting out of the Sonnets in prose form is sufficient in itself for a separate volume, but the preceding example will indicate the manner in which such a "translation" ought to be done, the prime object being (since it is generally agreed that

the Sonnets are biographical) to trace the concrete urge behind the imaginative setting and thus discover *the personal identity of the writer*.

Sufficient has already been adduced to show the setting of the opening Sonnet. These ideas are further elaborated in the Canto in a variety of ways. In the succeeding Sonnet the *Succession* to the Throne is touched upon. He even says, "Thou GROWEST in *One* of Thine (already) : Let not that Copy of thee Die." The use of the word "One" indicates there is probably another one also. And in Sonnet 18 he says to his Mother, "Live in my rhyme and in your Children's Children."

In the Second Canto, the Poet describes himself as a "Neglected Child who holds her—a Careful Housewife—in chase, whilst I, THY BABE, chase thee afar behind . . . Play the MOTHER'S Part, Kiss me, be Kind."

A little later he says, "I was thy WILL," i.e. he was called into being as an Entity by the Queen's Will, her Passion. There then follows some wonderful word-play on the "Three WILLS" . . . the Queen's Royal Will, her own Personal Will, and "Will in overplus", the Poet himself; hence his pen-name "William" indicative of the fact that he was a concrete expression of the Queen's personal Will (he was a Child of Passion). "Will-I-AM".

The Third Canto deals with the great Tragedy of Queen Elizabeth's life, the trial and execution of the Earl of Essex. He was her son according to the Sonnets as well as Historical Records. We get the tragic Story of the Queen and her Two Sons. The Poet-Lawyer apparently had to be present at the prosecution of Robert Essex, to prevent anything being blurted out openly regarding their secret relationship. The last Sonnet in the Canto is held by many authorities to be the finest in the English tongue . . . "The Expense of Spirit in a Waste of Shame", etc.

It was written on the evening of Queen Elizabeth's death when Francis Bacon believed that not only had Remorse killed her, because she had signed her son's death-warrant, but that she had doomed him to death despite the fact that he had covertly asked for pardon by returning the "Ring" according to promise. She had given him the ring as a Royal Talisman that was always to stand between Death and Life. The Sonnets indicate that she had sworn to Francis that Robert should not perish on the scaffold. The reader is advised to study the open text of these particular Sonnets. They are comparatively easy to understand when one knows the correct approach to them.

As a matter of fact, these biographical utterances are not as enigmatical as would appear on the surface because the Poet wove each Sonnet on the loom of his mind; and in the weft and warp of the words he chose, he created a definite pattern or series of "Motifs" which told the reader, who had been "taught to read" on Rosicrosse lines, the real secret of the Poet's Passion. He never wrote a Sonnet line without embodying the motif of his emotion—the private irritation which had called his pearls of thought into being, the secret pain or joy he had experienced. He clothed and covered it with imaginative thought, but his phraseology carried in its heart the precise irritation that stirred him into utterance—the private revelation of himself to himself in the sanctity of a personal record.

These secret messages he wove through the Sonnets horizontally by a System of "Felling" (see Sonnet 68–lxxvi). He also wrote down the Sonnet lines perpendicularly—through Initial Letters and Initial Words—other secret messages, by what he termed "Cogging" in *Love's Labour's Lost*. Each Sonnet may therefore be said to be an exquisite piece of tapestry in which there is traced an invisible pattern which tells the Truth of the Symbolism employed by the Poet. It is there for those who have eyes to see.

These methods of "Secret Writing" are naturally a portion of my original researches into the Sonnets. It is impossible to deal with them here. They form a complete study in themselves. They are referred to for the moment simply to indicate that the Sonnet Captions, and the point of approach, are not arbitrarily chosen. They are not only in accordance with the open text, but also in obedience to the enfolded messages to be found in each Sonnet.

The fact that the "Elizabeth Cantos" deal with State Secrets (there are others as well, notably the Diarist's relations with King James) made it impossible for such poems to have been openly published in the Elizabethan Era. It would have been regarded as a treasonable act, and the writer, printer and publisher would have been sent to the block, or at least to the Tower Torture Chamber, had the Royal Secrets of the Sonnets been disclosed in his day and generation.

They were smuggled into the world long after Francis Bacon had "passed" on Easter Day, 1626, by his Secret Literary Society, the Rosicrosse (he was the founder), to whom he had bequeathed the "1609 Quarto" with instructions to produce it "after some time be passed". These personal poems

of emotion were written from 1577 to 1624 and then compiled and privately printed in 1625 for "his Sons", the Brethren.

As regards the supposed date of publication, "1609", this is due to a pardonable misunderstanding of the methods employed by Francis Bacon's Secret Society. The little book of Sonnets *carried no date*. It merely bore a *number* on its Title Page, "1609", which could be mistaken for a date. It is a camouflage, by Rosicrosse methods of reckoning, for 1625. The original Quarto does not say anywhere that it was printed and published in 1609. Apart from the black-and-white evidence of the printed Title Page there is no proof of publication in that particular year. It cannot be corroborated by outside facts.

No one is known to have bought a copy of the "1609 Quarto", neither is there any Sonnet quotation from 1609 onwards to 1640, when the Sonnets were printed in groups, with impersonal captions, for the first time. The unknown Sonnets were sandwiched between well-known Shakespeare Poems. This book was known as the *Benson Medley* and was the only Edition known to Shakespearean editors who constantly reprinted it. Up to 1766 the "1609 Quarto" remained a SECRET BOOK, known only to the Fraternity, until Bro. G. Steevens brought from its hiding-place this Sonnet-Diary of a Secret Life, by reprinting it openly to the world in 1766. By hiding his personal poems with his secret Society, by using a number "1609" that could be mistaken for a date, by mixing all the Sonnet Themes together, the author had "*drowned his Booke*".

To anyone who is inclined to rule out the evidence of the Sonnets because of the printed number 1609, the following considerations should give him pause.

The fact is, none of the "Shakespeare Quartos" can be accepted at their face value. The dates and printers must be corroborated independently to carry any weight: for the Title Pages of no less than NINE Shakespeare Quartos have already been proved falsely dated by such Shakespearean scholars as Dr. Pollard, Professor W. J. Neidig and Dr. Greg. Quartos dated "1600, 1608 and 1619", have been shown to have been printed in one batch . . . sometime, it is presumed, about 1619. They carried printers' names who had never printed them for publishers who had never published them. These Quartos, in short, were privately and secretly printed by someone unknown, who used printers' names and dates to show how easy it was in those days to use a private printing-

press to turn out a secret work. In the *Prince's Masque* Ben Jonson refers to this secret printing-press. He knew the truth if anyone did.

Obviously, what was done with NINE "Shakespeare Quartos" about 1619 could also be done with ONE "1609 Sonnet Quarto" in 1625. The black-and-white evidence of the Sonnet Title Page cannot be accepted as proof of publication in the year 1609 unless it can be corroborated.

> "Some of these Quartos are like some people," says Professor Neidig. "They are not what they pretend to be. Some of the dates are false dates. . . .
>
> "*IT IS CERTAIN THEY HAVE DECEIVED EXPERT CRITICS FOR NEARLY THREE HUNDRED YEARS.*
>
> "In a larger way, *the Authority of the* PRINTED *DATE as testimony will not be a little disturbed. . . . The weight of evidence* to overcome the testimony of an imprint, WILL BE MUCH LESS than it is at present."

The only evidence confirmatory of the "1609" *as a date* is the statement made by Professor Ed. Dowden in 1883 that

> "Edward Alleyn notes that in that year, 1609, he bought a copy for fivepence." (Sonnets, Intro., xii.)

This statement has passed into the warp and woof of Shakespearean scholarship as a sacrosanct dogma not to be questioned. The "note" by Alleyn is naturally associated with his "Diary" and has often been stated to be in his Diary. It would be important if it were true. As a matter of fact *it is false* in fact; and Dowden's note as it stands gives a misleading idea of what Alleyn actually wrote.

It is not a note made in "Alleyn's Diary" as is so often believed.

The "note" by Alleyn does not state that "he bought a copy in 1609".

He does not state WHEN he bought the book, or whether he had purchased the "1609 Quarto" or *Shakespeare's Sonnets to Sundry Notes of Musicke* which ran into three Editions from 1599 to 1612.

Alleyn did not die until 1626. *The note could have been written at any time up to his death.* There is nothing to indicate when it was written, to which publication he refers, and the

DECODED BY Alfred Dodd

SHAKE-SPEARES SONNETS.

The 1st letters in the first 7 lines spell "a tudor heir"

FR.T. FRom fairest creatures we desire increase, ir
That thereby beauties *Rose* might neuer die, e
B But as the riper should by time decease, h
Hist. His tender heire might beare his memory: der heire
F. B. But thou contracted to thine owne bright eyes, u
Feed'st thy lights flame with selfe substantiall fewell, t
Ma-King Making a famine where abundance lies, a
Thy Thy selfe thy foe, to thy sweet selfe too cruell: s
AT Thou that art now the worlds fresh ornament, f
And only herauld to the gaudy spring, r
PAW Within thine owne bud buriest thy content, con
And tender chorle makst waste in niggarding: a
Pitty the world, or else this glutton be, b
To eate the worlds due, by the graue and thee. and

(2) W. 2 and fr. Bacon's a tudor heire

WHAT When forty Winters shall beseige thy brow,
And digge deep trenches in thy beauties field,
Thy youthes proud liuery so gaz'd on now,
WT. Will be a tatter'd weed of small worth held:
Then being askt, where all thy beautie lies,
W.T. Where all the treasure of thy lusty daies;
To say within thine owne deepe sunken eyes,
Were an all-eating shame, and thriftlesse praise.
How much more praise deseru'd thy beauties vse,
If thou couldst answere this faire child of mine
Shall sum my count, and make my old excuse
WHISPER Proouing his beautie by succession thine.

B B This

T This worre to be new made when thou art old,
A And see thy blood warme when thou feel'st it could,

(1) "TO PAW AT THY MAJESTY: FRANCIS BACON - HIST- BE FRANCIS TUDOR"

(2) "WHISPER WHAT? WHISPER TUDOR. WHISPER TUDOR

For description see Appendix, p. 184.

THE TITLE PAGES OF THE 1ST AND 2ND QUARTOS OF HAMLET, 1603 AND 1604.

THE

Tragicall Hiſtorie of HAMLET

Prince of Denmarke

By William Shake-ſpeare.

As it hath beene diuerſe times acted by his Highneſſe ſeruants in the Cittie of London : as alſo in the two Vniuerſities of Cambridge and Oxford, and elſe-where

At London printed for N.L. and Iohn Trundell.
1603.

THE

Tragicall Hiſtorie of HAMLET,

Prince of Denmarke.

By William Shakeſpeare.

Newly imprinted and enlarged to almoſt as much againe as it was, according to the true and perfect Coppie.

AT LONDON,
Printed by I. R. for N. L. and are to be ſold at his ſhoppe vnder Saint Dunſtons Church in Fleetſtreet. 1604.

For description see Appendix, p. 186.

note is in a place where it could have been put by anyone at any time during his lifetime or afterwards. It is in a suspicious position. In my opinion it was not made at the same time as the other notes nor by the same hand.

There is not a Court of Law that would accept this note as constituting documentary evidence that it was written in June 1609 *and therefore proving that the* "1609 *Quarto*" *was* "*issued in June* 1609". (Sidney Lee, *William Shakespeare*, p. 90.)

This "note" is to be found on the back of a letter written to Edward Alleyn by a Tho. Bowker. *The only date on the letter is 29th June. THERE IS NO YEAR.* On the back side of the letter are some "notes" of payments and purchases. They have obviously been made at different times. The letter has been folded into three and Alleyn has used the three folds as three columns. On the first fold there is a group of figures, nine lines in all, totalling 1479–5–3. The remainder of the Column is taken up with some writing.

The second fold contains the name and address of Mr. Alleyn, with a few figures here and there.

The third fold contains four groups of figures. The first group totals £343 ; the second, £70–10 ; the third, £1–1. The fourth group of nine items is not totalled although a line is drawn under as in the others. They consist of :

A bit for a horse	1– 4
Stockings silk	1– 6
Making purple cloak	5–
Dressing my hat	10
Ironing my Jerkin	2– 6
Silk	7–
For making	4– 6
Flowers	1– 4
Cost	1– 8

Immediately under this line is written :

Household Stuff
a book Shakspers Sonnet—5d

The remainder of the column is blank. This is the last entry. There is no date to any item on the paper. *There is no date to the* "*Sonnet Book*". The items on the above list are such that are likely to be bought in any year. No one can say when they were bought. The date of Bowker's letter, or the date of any items, if such could be found from other sources, cannot prove

that "a book Shakspers Sonnets" was purchased on 29th June 1609 as hitherto alleged.

The only bit of direct evidence that might have pinned down the publication to that year is worthless and fraudulent. We can say of the Sonnets as Professor Neidig said of other quartos, that "the expert critics have been deceived for nearly three hundred years".

We are thus driven by internal evidence to determine the dating of the "1609 Quarto". This proves conclusively that many of the Sonnets were written after 1621–23 because they deal with important affairs of State and literary matters, with striking events from 1620–24 such as Francis Bacon's Impeachment.

The open Sonnet text which, in the following Theme, goes far to show that the writer was "The Virgin Queen's" Secret Son, does not, of course, warrant blind acceptance of the Diarist's claims. We cannot upset history and literature on a poet's unsupported statement.

> Who will believe my Verse in time to come
> If it were filled with your "Most High" Deserts ?
> Though yet, Heaven knows, it *is but as a TOMB*
> *Which Hides your Life*, and shows not half your
> Parts. . . .
> The Age to come would say, "This Poet LIES . . ."
> Sonnet, 18–xvii.

This could well be written by a Concealed Son to a Mother who posed to the world as a single woman and a "Virgin"; but the claims of the poet can only be proved by outside evidence drawn from many sources. The truth can only be determined by reference to the facts of the period. Nothing has been suppressed that would tell against this particular interpretation, nor have I extenuated anything that would tend to support the *Cantos to Elizabeth*. I was only concerned to find the Truth, the whole Truth, and nothing but the Truth.

The conclusion I have arrived at is this : the inquiry proves to the hilt the truth of the assertions made by the poet; and the Three Cantos which now follow are thus demonstrably true. They are so true that no mere denial or specious quibbling can destroy the open evidence herein recorded. Even a cursory reading of the Cantos will satisfy the unprejudiced reader that the Caption-interpretations are the only ones to satisfy reason and common sense.

"SHAKE-SPEARES SONNETS"

THE PORTRAIT OF FRANCIS BACON

"Every man's work, whether it be literature or music or pictures or architecture or anything else, is always a portrait of himself, and the more he tries to conceal himself the more clearly will his character appear in spite of him."

Samuel Butler.

SHAKESPEARE'S SONNET-DIARY

Canto I. Queen Elizabeth and Francis Bacon.

Canto II. The Personal Relationship of Queen Elizabeth and Francis Bacon.

Canto III. Queen Elizabeth, the Earl of Essex and Francis Bacon.

CANTO I.

QUEEN ELIZABETH

AND

FRANCIS BACON:

A Plea For Recognition as
Her Son and Heir
to the English Crown.

Written when Francis Bacon was a Youth for private Presentation to the Queen.

NOTE.—The Sonnets are replete with double-shotted words and phrases which can be read in more than one sense. A good example occurs in the First Canto. The words "thy Self" are used to indicate not only the Queen, but also the writer who, as her Tudor son, could also term himself to his mother as "thy Self." They are two words in the original: "thy self," not "thyself." The alteration by all modern editors who make the two words into one word very largely destroys the sense in which the word "Self" can be played with to give a meaning other than the modern meaning commonly attached to "thyself."

The vague word "Love" is used to express not only emotion, but is an interchangeable word for his "mother", his "sweetheart," his "literary passion," etc., according to whom each particular Sonnet is addressed.

(2) I.

The Unacknowledged Son to his Mother, The Queen.

FR.T { FROM fairest Creatures we desire increase,
F That thereby Beauty's Rose might never die,
B: But as the riper should by time decease,
HisT. His *Tender Heir* might bear his memory:
F.B. { But thou, contracted to thine own bright eyes,
Feed'st thy light's flame with *Self* . . . substantial fuel,
Ma-King Making a famine where *Abundance* lies,
Thy Thy Self thy foe, *to *thy Sweet Self* too cruel:
AT { Thou that art now the *World's* †*fresh ornament* f
And *only Herald* to the gaudy spring, r
PAW { *Within thine own Bud* buriest thy content con
And, tender churl, makest waste in niggarding: a
Pity the World, or else this glutton be,‡ b
To To eat the World's DUE§ by the grave and thee.

"*To paw at thy Majesty: Francis Bacon—Hist—Be Francis Tudor.*"

(3) II.

The Succession: "Whisper . . . 'Be a Tudor!'"

When forty Winters shall besiege thy brow,
And dig deep trenches in thy Beauty's Field,
Thy Youth's Proud Livery, so gazed on now,
Will be a Totter'd Weed of small worth held:
Then being ask'd, where all thy Beauty lies,
Where all the Treasure of thy LUSTY‖ days,
To say within thine own deep-sunken eyes,
W Were an all-eating shame and thriftless praise.
H How much more praise deserved thy Beauty's use,
I If thou couldst answer '*This Fair Child of Mine*
S Shall sum my count and make my old excuse,'
PrProving his beauty by "*Succession*" thine I
B
This were to be new made when thou art old,
And *See Thy* "*Blood-Warm*"¶ when thou feel'st it cold.

(4) III.

Why Beguile the World? Why stop thine own Posterity?

Look in thy glass and tell the face thou viewest
Now is the time that face should form an other;

---

* "thy Sweet Self" = the Poet himself.
† "Fresh" = Virgin.
‡ In the Quarto the letters are set in a diagonal line; for different examples of the name see Sonnets 15, 107, 139, 151.
§ "Due" = a just title or claim = an obligation.
‖ "lusty" = "pregnant".
¶ "Thy Son"

Whose fresh repair if now thou not renewest,
Thou dost Beguile the World; (It) Unblesses O *ME* Mother.
For where is she so fair whose unear'd womb
Disdains the tillage of thy husbandry? (with Nature)
Or who is he so fond will be the tomb
Of his Self, Love,* to stop posterity?
Thou art thy mother's glass and she in thee
Calls back the lovely April of her prime,
So thou through windows of thine age shalt see
Despite of wrinkles this thy golden time.
But if thou live remember'd not to be,
Die Single and Thine Image dies with thee.

(5) IV.

Why Waste thy Legacy of Beauty?

Unthrifty loveliness, why dost thou spend
Upon thy Self *thy Beauty's Legacy?*
Nature's bequest gives nothing but doth lend,
And, being FRANK,† she lends (him) to those (who) are FREE
Then, beauteous niggard, *why dost thou abuse*
The *Bounteous Largess given thee* to give?
Profitless usurer, why dost thou use
So great a sum of sums yet canst not live?
For having traffic with thy Self alone,
Thou of thy Self *thy Sweet Self dost deceive.*
Then how when nature calls thee to be gone?
What acceptable audit canst thou leave?
Thy *Unused Beauty* must be *tomb'd* with thee,
Which, used, lives th' Executor to be.

(6) V.

The Conservation of Beauty.

Those hours that with gentle word did frame
The Lovely Gaze where *Every Eye doth Dwell,*
Will play the tyrants to the very same,
And that unfair which fairly doth excel;
For never-resting Time leads Summer on
To hideous Winter and confounds him there;
Sap check'd with frost and lusty leaves quite gone,
Beauty o'ersnow'd and bareness every where:
Then were not *Summer's Distillation* left
A liquid prisoner pent in walls of glass,
Beauty's effect with beauty were bereft,
Nor it nor no remembrance what it was:
But flowers distill'd though they with winter meet,
Leese but their show; *their Substance still lives . . . Sweet.*

---

* "Love" = Mother.

† "Frank = *Francis* (dim); n. (Shak.) *a Pig-Sty.*—v.t. (Shak.) *to shut up in a Sty*". (*Chambers's Dict.*) As a concealed son he was "styed".

(7) VI.

Treasure Beauty's Treasure: Thy Son's Children . . . the Vanquishers of Death.

Then let not Winter's ragged Hand deface
In thee thy Summer ere thou be distill'd:
Make sweet some vial; treasure thou some place
With Beauty's Treasure ere it be self kill'd.
That use is not forbidden usury
Which happies those that pay the willing loan;
That's for *Thy Self** to breed an other thee,
Or ten times happier be it ten for one;
Ten times thy Self* were happier than thou art,
If ten of thine ten times refigured thee:
Then *what could Death do if thou should'st depart,*
Leaving thee living in Posterity?
Be not Self-Wild,† for thou art much too fair
To be death's conquest *and make worms thine Heir.*

(8) VII.

A Son Re-creates His Mother.

Lo! in the Orient when the gracious Light
Lifts up his burning head, each under eye
Doth homage to his new-appearing sight,
Serving with looks his Sacred Majesty:
And having climb'd the steep-up heavenly hill,
Resembling strong youth in his *middle age*,‡
Yet mortal looks adore his beauty still,
Attending on his golden pilgrimage;
But when from highmost pitch, with weary car,
Like feeble age he reeleth from the day,
The eyes, 'fore duteous, now converted are
From his low tract and look another way:
So thou, *Thy Self out-going in thy noon,*
Unlook'd on diest *unless thou* §*get a Son.*

(9) VIII.

As a Single Woman . . . Thou wilt prove to be a No One.

Music to hear, why hear'st thou music sadly?
Sweets with sweets war not, joy delights in joy.
Why lovest thou that which thou receivest not gladly,
Or else receivest with pleasure *thine Annoy?*
If the true concord of well-tuned sounds,
By unions married do offend thine ear,
They do but sweetly chide thee, who *confounds*
In Singleness the Parts that thou shouldst bear.

---

* I.e. "Thy Son".
† "Mad", foolish, suicidal.
‡ Queen Elizabeth was then of middle age.
§ "get" = "to bring into some specific state or condition".

Mark how one string, sweet husband to another,
Strikes each in each by mutual ordering,
Resembling Sire, and Child, and happy Mother,*
Who all in one, one pleasing note do sing:
Whose speechless song being many, seeming one,
Sings this to thee: '*Thou Single wilt prove none.*'

(10) IX.

A Child is the Joy of every Private Widow.

Is it for fear to *wet a Widow's eye*
That thou consumest thy Self in *Single* life?
Ah! if thou issueless shalt hap to die,
The *World will wail thee*, like a *Makeless Wife*;
The World will be thy widow and still weep
That thou no Form of thee hast left behind,
When *every Private Widow* well may keep
By children's eyes, her husband's shape in mind.
Look, what an unthrift in the world doth spend
Shifts but his place, for still the World enjoys it
But Beauty's waste hath in the *World* an end,
And kept unused *the user so destroys it.*
No love toward others in that bosom sits
That on himself such murderous shame commits.

(11) X.

Why Ruin the House of Tudor?

For shame! Deny that thou bear'st love to any,
Who for thy Self art so unprovident.
Grant if thou wilt, thou art beloved of many,
But that thou none lovest is most evident;
For thou art so possess'd with murderous hate
That 'gainst thy Self thou stick'st not to conspire,
Seeking that *Beauteous Roof to ruinate*
Which to repair should be thy *chief desire.*
O, change thy thought, *that I may change my Mind*!†
Shall hate be fairer lodged than gentle love?
Be, as thy Presence is . . . gracious and kind,
Or to thy Self at least kind-hearted prove:
Make thee an other Self for *love of me*,
That Beauty still may live in *Thine or Thee.*

(12) XI.

Already . : . "Thou Growest in One of Thine : . . Let not that Copy Die!"

As fast as Thou shalt wane *so fast thou growest*
In One of Thine, from that which thou *departest*;
And that fresh Blood which youngly thou bestowest

---

* See "Francis, the Queen and Leicester", p. 45.

†. . . from that of a Commoner, Francis Bacon, to the Royal outlook of a Prince of the House of Tudor.

Thou mayest call Thine when thou from youth convertest.
Herein lives Wisdom, Beauty and Increase:
Without this, folly, age and cold decay:
If all were minded so, the Times should cease
And threescore year would make the world away.
Let those whom Nature hath not made for store,
Harsh, featureless and rude, barrenly perish:
Look whom She best endow'd; She gave the more;
Which *Bounteous Gift* thou shouldst in bounty cherish:
She carved thee for her seal, and meant thereby
Thou shouldst print more, *not let that Copy die.*

(13) XII.

A Perpetuated Dynasty—The Tudor Breed—the only Defence against the Scythe of Time.

When I do count the clock that tells the Time,
And see the brave day sunk in hideous night;
When I behold the violet past prime,
And sable curls or silver'd o'er with white;
When lofty trees I see barren of leaves
Which erst from heat did canopy the herd;
And summer's green all girded up in sheaves
Borne on the bier with white and bristly beard . . .
Then of thy Beauty do I question make
That *thou among the Wastes of Time must go,*
Since sweets and beauties do themselves forsake
And die as fast as they see others grow;
And nothing 'gainst Time's scythe can make defence
Save "Breed" to brave him, when he takes thee hence

(14) XIII.

"Let your Son say he had a Father."

O, that You were your Self! But, Love, *you are*
No longer yours: Then *You . . . Yourself here live:*
Against this coming end you should prepare,
And your sweet semblance to some other give.
So should that Beauty which you hold in lease
Find no determination; then you were
You—Self again—after your Self's decease,
When *your Sweet Issue your Sweet Form should bear.*
Who lets so *fair a House* fall to decay,
Which *husbandry in honour* might uphold,
Against the stormy gusts of winter's day,
And barren rage of Death's eternal cold?
O, none but unthrifts! Dear my Love, you know
You had a Father: Let your Son say so.

(15) XIV.

"The End of Truth; the Doom of Beauty."

Not from the Stars do I my judgement pluck,
And yet methinks I have astronomy;

But not to tell of good or evil Luck,
Of plagues, of dearths, or seasons' quality;
Nor can I Fortune to brief minutes tell,
Pointing to each his thunder, rain and wind,
Or say with *Princes* if it shall go well,
By oft predict that I in heaven find:
B fr But fr*om thine Eyes my knowledge I derive*,
A con And, constant Stars, in them I read such art
As Truth and Beauty shall together thrive
If from thy Self to store thou wouldst convert;
Or else of thee this I prognosticate:
Thy end is Truth's and Beauty's doom and date.

(16) XV.

"I Will Engraft you New."

When I consider every thing that grows
Holds in Perfection but a little moment,
That this huge **Stage presenteth nought but Shows*
Whereon *the* †*Stars in secret influence comment:*
When I perceive that men as plants increase,
Cheered and check'd even by the self-same sky,
Vaunt in their youthful sap, at height decrease,
And wear their Brave State out of memory;
Then the conceit of this inconstant stay
Sets you most rich in youth before my sight,
Where wasteful Time debateth with Decay,
To change your Day of Youth to Sullied Night,
And all in war with Time . . . for love of you
As he takes from you, I Engraft you new.

(17) XVI.

"To give away Your Self Keeps Your Self Still:"

But wherefore do not you a mightier way
Make war upon this bloody tyrant, Time?
And fortify yourself in your decay
With means more blessed than my *barren* rhyme?
Now stand you on the top of happy hours,
And many Maiden Gardens yet unset‡
With virtuous wish would bear your Living Flowers,
Much liker than your painted counterfeit:
So should the Lines of Life that life repair
Which this (Time's pencil or my §Pupil pen)
Neither in inward worth nor outward fair,
Can make you live your Self in eyes of men.
To give away your Self keeps your Self still,
And you must live drawn by your own sweet skill.

---

* Stage = the Court
† Stars = the Queen's Ministers.
‡ There are many maidens who would be proud to marry your Son, continuing the lines of life in your grandchildren.
§ Pupil = a youthful writer learning his craft.

(18) XVII.

Live in my Rhyme and
Your Children's Children.

W.I.T. Who will believe my Verse in time to come
If it were fill'd with your "Most High" Deserts ?*
Though yet, Heaven knows, *it is but as a Tomb*
Wit *Which hides your Life*, and shows not half your parts.
If I could write the beauty of your eyes
A And in fresh Numbers number all your graces,
The The age to come would say 'This Poet lies ;
Suc. Such heavenly touches ne'er touch'd earthly faces.'
So. So should my papers (yellow'd with their age)
BAABY Be scorn'd like old men of less truth than tongue,
And *your True Rights* be term'd a Poet's rage
And stretched metre of an antique song :
But *were some Child of yours alive that time*,
You should live twice in it, and in my rhyme.

"*WIT : Worshipful Installed Tudor : A Wife : The Successor. Baby Solomon : A Poets' Poet.*" (The Capital Words in the Quarto Text.)

The secret message thus indicates that the person addressed, as an "Installed Tudor", is seated on a Throne, as the Ruler of England ; that she is a "Wife" and a Mother and that the true "Successor" is her own "Baby", who is not only a "Solomon" but a "Poets' Poet".

THE FIRST CANTO WAS NOT ADDRESSED TO A MAN

Many say that the First Canto was addressed to a man, owing to such phrases as "Thy Youth's proud Livery", thy "Lusty Days" and "Where is she so Fair whose Uneared Womb disdains the Tillage of thy Husbandry".

---

* Not only as a Queen but as a "MOTHER" whose "True Rights" are hidden. "Mother" is enfolded through this verse over and over again.

NOTE.—Phrases like "The only Herald," "Pity the World," "Sacred Majesty," "every private widow" prove that this Canto is addressed to a Royal Personage who "Beguiles the World" by pretending to be "Single" when she is a "MOTHER" already. . . . "Thou dost grow in one of thine" . . . "That Fresh Blood which thou didst bestow when Young thou mayst call Thine . . ." "Cherish the Bounteous Gift of Nature . . ." "Let not that Copy die . . ." "You had a Father . . . Let your Son say so . . ." The "Succession" to the Throne is clearly indicated . . . "Make not worms thine heir" when "you yourself, here (in the person of the writer) live." It is the "World's due" to maintain the "Succession," "I will engraft you new" through "Lines of Life that Life repair." This could not be done by writing a Sonnet but only by children of an acknowledged Son preserving the Tudor Dynasty to Queen Elizabeth, already a Mother.

These contentions are unsound. The Poet believed that the person addressed could live in a child after death, "What could Death do if thou shouldst depart leaving thee LIVING in posterity." (S. 7). In view of this only the living Offspring could say to its PARENT, "You are no longer yours . . . Then you, YOUR SELF, HERE (the very place he writes the Sonnet) Live." (S. 14). The present tense also used in "Thine Image dies with thee" (S. 4) proves the position. An Image of a living person must necessarily be a Living one then in existence. A childless man has no living image.

The person addressed is never referred to as a "HIM", as a Male. "Thy Youth's proud Livery" is a general term applicable to the youth of women as well as men, the "Livery" that could still be gazed upon being the Royal Regalia that could not fade with the passing of the years nor serve as a disguise for a tottering old woman of eighty—the age of Queen Elizabeth after "Forty Winters more had besieged her Brow". Southampton at sixty would not "TOTTER".

"The Treasure of thy LUSTY days" makes clear the SEX of the person addressed. "Lusty" means "Full of health and vigour, Lustful", but its final meaning is "Pregnant". The Poet thus asks "Where is the TREASURE of thy days of Pregnancy" (S. 3), the "Treasure" being himself.

The very phrase "Uneared Womb" means a womb that has been relieved of something, the grain having fallen out, leaving a sheath, an empty husk. The Poet-Son asks his Queen-Mother, "Where is she FAIR (*i.e.* Just) whose empty womb now disdains the act of Tillage"—the Fruit of thy husbandry with Nature?

"Thy Husbandry" could not possibly refer to a bachelor, Lord Southampton or Pembroke. It is an agricultural term as applicable to a woman who has been "husbanded" as to a man who has been "wived".

The secret message in Sonnet 2 conclusively proves that the person addressed was a Mother-Queen—a "Ma-king". Queen Elizabeth was, symbolically, the Lion of England. Young Francis was her young cub. He "PAWS" at her for Recognition. He writes the Canto in a spirit of supplication, "*To Paw at Thy Majesty! Francis Bacon—HIST*—(*i.e.* Hush because it is a State Secret) *Be FRANCIS TUDOR.*"

The writer's avowal alters History. It cannot be pretended that the Initial letters and words fell into order by chance. It is a designed Code-Method which *applies to every Sonnet*, 154 in all.

TRICK PRINTING

In Sonnet 2 (I) we have a specimen of "Trick-printing" in the original "1609 Quarto". The Type is so arranged that "f.r.con.a.b." is spelled diagonally through the lines, the type-set being crushed and spaced in order to spell the name, "Fr. Bacon". (See illustration facing p. 128.)

In Sonnet 4 (III) the fourth line gives an alternative rendering to the one usually adopted by Shakespearean editors, in order to let the reader know to whom the writer is addressing the poem. The Quarto line is printed as follows :

"Thou doo'st beguile the world, vnblesse some mother".

This is usually edited,

"Thou dost beguile the world, unbless some mother",

which is meaningless and is incapable of interpretation. The commentators say it is obscure, some corruption of the text, etc.

It really should be written :

"Thou dost beguile the World, unblesses o me, Mother".

for the son is speaking directly to his mother, and telling her that she beguiles the world and by such an act it "Unblesses ME, Mother", for it takes away parental blessing and filial relationship.

The "O" is a null, a Cypher, and is often used as such in the trick printing of the Rosicrosse.

The line can likewise be read thus, which carries the same meaning :

"Thou doo'st beguile the World ; (Thou) unblesses, O ME Mother".

IMPORTANT EVIDENCE DISCOVERED BY B. G. THEOBALD, B.A.

Mr. Theobald, the well-known authority on Cryptography, to whom I am greatly indebted for his careful corrections of

these proofs, has provided me with a valuable piece of evidence which is quite conclusive, in my opinion, that the poet believed himself to be Queen Elizabeth's son, Leicester being his father, and that he left a secret record of the fact in the Sonnets :

Sonnet I (2)

Francis Bacon and his associates systematically employed three numerical ciphers, by means of which any word could be represented by the total numerical values of its letters. Simple cipher has A=1 and Z=24 ; Reverse cipher has A=24 and Z=1. In Tudor times I and J were interchangeable, also U and V ; so that IJ was 9 in Simple and 16 in Reverse, while UV was 20 in Simple and 5 in Reverse. There was a third variety called K Cipher, which need not be explained here.

When all the words in the opening couplet of Sonnet I are given their numerical equivalents in these three ciphers, besides showing Bacon's name and linking this with Shakespeare and other masks, information is given concerning his parentage. In the original edition the word *Rose* in line 2 was printed in italics, as a hint that secrets were being revealed "*sub rosa*". Here is what Francis Bacon has confided to us.

That thereby (K)=282=Francis Bacon (K)
beauties Rose might never die (R)=359=Francis Bacon—Francis Tudor (R)
Rose might never die (S) =187=Prince of Wales (R)
beauties (K)=209=Robert Leicester (R)
Rose (K)= 80=Parent (R)
Thereby beauties (S) =158=Elizabeth Tudor (S)
might never die (R)=192=Elizabeth Tudor (R)
never die (R)=122=Parent (K)

This is only one example out of scores which may be found in contemporary literature, all telling the same two secrets, namely that Francis Bacon was the true "Shake-speare" and that he was a Tudor Prince, rightful successor to Queen Elizabeth.

B.G.T.

CANTO II.

THE PERSONAL RELATIONSHIP

OF

QUEEN ELIZABETH

AND

FRANCIS BACON.

The verses forming this Canto were written over a period of years in isolated fragments . . . during the production of the Shake-spearian Plays . . . until the time when he realized definitely that all hope of succeeding as heir to the Throne had vanished.

They were not written for the eye of the Queen. They were kept privately in manuscript. They are a portion of the jewels of lyrical trifles which he says he was careful to keep secretly hidden in sure wards of trust when he took his way into the world, partially abandoning his poetic gifts for public work as an Officer of the Crown.

(19) CXLIII.

MOTHER AND CHILD.

"I, thy Babe, Chase Thee : Play the Mother's Part ; Kiss me ; Be Kind."

Lo I as a *Careful Housewife* runs to catch
One of her feather'd creatures broke away,
Sets down her Babe and makes all swift dispatch
In pursuit of the thing she would have stay,
Whilst *her Neglected Child* holds her in chase,
Cries to catch her whose busy care is bent
To follow that which flies before her face,
Not prizing *her Poor Infant's Discontent ;*
So runn'st thou after that which flies from thee,
Whilst I, THY BABE, *chase thee afar behind ;*
But if thou catch thy hope, turn back to me,
And *Play the Mother's part*, kiss me, be kind ;
So will I pray that thou mayst have thy 'Will,'
If thou turn back and my loud crying still.

(20) CXXXV.

Three "Wills" : The Queen's Royal "Will", Her Personal "Will" and "Will" in overplus . . . the Poet himself.

Whoever hath her wish, Thou hast thy '*Will*,'
And 'Will" to boot, and 'Will' in overplus ;
More than enough am I that vex thee still,
To thy sweet will making addition thus.
Wilt thou *whose Will is large and spacious*,

Not once vouchsafe to hide my will in thine?
Shall will in others seem right gracious,
And in my will no fair acceptance shine?
The sea, all water, yet receives rain still
And in abundance addeth to his store;
So thou, being rich in 'Will,' add to thy '*Will*'
One will of mine, to make thy large 'Will' more.
Let no Unkind, no *"*Fair Beseechers*" kill;*
Think all but one, and me in that one 'Will.'

(21) CXXXVI.

"In Thy Stores' Account I One must be."

If thy soul check thee that I come so near,
Swear to thy blind soul that I was thy 'Will,'
And 'Will' thy soul knows is admitted there;
Thus far for love, my love-suit sweet fulfil.
'Will' will fulfil the treasure of thy love,
I fill it full with wills, and my will one.
In things of great receipt with ease we prove
Among a number one is reckon'd none:
Then in the number *let me pass untold*,
Though *in thy Stores' Account I one must be;*
For nothing hold me, so it please thee hold
That nothing me, a "*Some Thing*" sweet to thee:
Make but my name thy love, and love that still,
And then thou lovest me, for my name is 'Will'.

(22) CXLV.

Misunderstandings.

Those lips that Love's own hand did make
Breathed forth the sound that said 'I hate'
To me that languish'd for her sake;
But when she saw my woeful state,
Straight in her heart did mercy come,
Chiding that tongue that ever sweet
Was used in giving gentle †*Doom*,
And taught it thus anew to greet;
'I hate' she alter'd with an end,
That follow'd it as gentle day
Doth follow night, who like a fiend
From heaven to hell is flown away;
'I hate' from hate away she threw,
And *Saved my Life*, saying 'not you.'

(23) XCVI.

Despite Worldly Verdicts on a Throned Queen . . . "I Love Thee."

S.S. { Some say thy fault is youth, some wantonness;
{ Some say thy grace is youth and gentle sport;

* Fair Beseechers = Smooth-spoken Counsellors, Courtiers.
† The Queen had the dual power of "dooming" a man or "saving his life".

T.B. Both grace and faults are loved of more and less ;
Thou make faults graces that to thee resort.
A As on *the finger of a Throned Queen*
S.T. The basest Jewel will be well esteem'd,
So are those errors that in thee are seen
To To truths translated and for true things deem'd.
H.I. How many lambs might the stern wolf betray,
If like a lamb he could his looks translate !
H. How many gazers mightst thou lead away,*
ABIf If thou wouldst use *the Strength of all thy State !*
But do not so ; I love thee in such sort,
As *thou being mine*, mine is thy "Good Report".†

"*Hiram Abif, Hiram, to Solomon's Temple : A Tracing-Board's Sacred Symbols.*"

(24) CLI.

The Call of the Blood :
Recognition Refused : A Poor Drudge.

Love is too young to know what conscience is ;
Yet who knows not conscience is born of love ?
Then, *Gentle* ‡*Cheater*, urge not my amiss,
Lest guilty of my faults thy sweet self prove :
For *thou betraying me*, I do betray
My nobler part to my gross body's treason ;
My soul doth tell my body that he may . . .
Triumph in Love ; flesh stays no farther reason,
But *Rising at thy Name*§ doth point out thee
As his *Triumphant Prize :* Proud of this pride,
He is contented thy poor drudge to be,
To stand in thy affairs, fall by thy side.
No want of conscience hold it that I call
Her 'Love' *for whose dear love I rise and fall.*

(25) CXXXVII.

As a Son he is Blind to the Queen's Defects.

Thou blind fool Love, what dost thou to mine eyes
That they behold and see not what they see ?
They know what Beauty is, see where it lies,
Yet what the best is, take the worst to be.
If eyes corrupt by over-partial looks,
Be anchor'd in the bay where all men ride,‖
Why of eyes' falsehood hast thou forged hooks,
Whereto the judgement of my heart is tied ?
Why should my heart think that a several plot,
Which my heart knows the *Wide World's Common Place ?*
Or mine eyes seeing this, say this is not . . .

---

*. . . to the Block.
† A Masonic phrase.
‡ Cheated of his Birthright.
§ "God save the Queen" . . . when all stand in homage . . . especially in Courts of Law—the "Judgements Place" of Francis Bacon, Sonnet 27.
‖ "The mind which *rides at anchor*." Francis Bacon.

To put Fair Truth upon so Foul a Face?
In things right true my Heart and Eyes have err'd,
And to this false plague are they now transferr'd.

(26) CXXX.

The Queen's Characteristics.

My Mistress' Eyes are nothing like the Sun;
Coral is far more red than her lips' red;
If snow be white, why then her breasts are dun;
If hairs be wires, black wires grow on her head.
I have seen roses damask'd, red and white,
But no such roses see I in her cheeks;
And in some perfumes is there more delight
Than in the breath that from my Mistress reeks.
I love to hear her speak, yet well I know
That music hath a far more pleasing sound;
I grant I never saw a Goddess go;
*My *Mistress when she walks, treads on the ground:*
And yet, by heaven, *I think my Love as rare*
As any she belied with false compare.

(27) CXXXI.

Black only in the Ink of Thy Signatures to Royal Decrees . . .

Thou art as Tyrannous, so as thou art,
As those whose Beauties proudly make them cruel;
For well thou know'st to *my dear doting Heart*
Thou are the fairest and *most precious Jewel.*
Yet, in good faith, some say that thee behold
Thy face hath not the power to make love groan:
To say they err, I dare not be so bold,
Although I swear it to myself alone.
And to be sure that is not false I swear,
A thousand groans, but thinking on thy face,
One on another's neck,† do witness bear
Thy Black is fairest in ‡my Judgement's Place.
In nothing art thou Black save in thy §Deeds,
And thence this slander as I think proceeds.

(28) CXXVII.

"Slandered with a Bastard Shame."

In the Old Age black was not counted fair,
Or if it were it bore not beauty's name;

---

* "Her stately manner of walk with a certain granditie rather than gravitie which our sovereign ladye and mistresse is accustomed to doe generally." (Puttenham.)

† Margaret of Navarre . . . a Brunette. The queen's face reminded him of another, his sweetheart: one was "black in her Deeds", the other was black in hair and complexion.

‡ "my Judgement's Place" = The Law Courts where he practised as a Barrister.

§ "Black in thy Deeds" = the Queen's Signature written in "Black" Ink to Royal Proclamations.

But now is black, beauty's successive heir,
And Beauty slander'd with a Bastard Shame :
For since each hand hath put on nature's power,
Fairing the foul with art's false borrow'd face,
Sweet Beauty hath no Name, no Holy Bower,
But is profaned, if not lives in disgrace.
Therefore my Mistress' eyes are raven black,
Her eyes so suited, and they mourners seem
At such who not born fair no beauty lack,
Slandering creation with a false esteem :
Yet so they mourn, becoming of their woe,
That *Every Tongue* says beauty should look so.

(29) CXXXVIII.

"Simple Truth Suppressed."

When my Love swears that she is made of truth,
I do believe her though I know she lies,
That *she might think me some untutor'd youth,*
Unlearned in the world's false subtleties.
Thus vainly thinking that she thinks me young,
Although she knows my days are past the best,
Simply I credit her false-speaking tongue :
On both sides *thus is Simple Truth suppress'd.*
But wherefore says she not *she is unjust* ?
And wherefore say not I that I am old ?
O, Love's best habit is in "seeming-trust,"
And age in love loves not to have years told ;
Therefore I lie with her, and she with me,
And in our faults *by lies we flatter'd be.*

(30) CXXXIX

The Bitterness of Non-Recognition : The Probability that his Brother, the Earl of Essex, will be the Acknowledged Heir : "Thou dost seek to have what thou dost hide."

O, *Call not me to justify the Wrong*
That thy unkindness lays upon my heart ;
Wound me not with thine eye but with thy tongue ;
Use Power with power, and slay not me by Art.
Tell me thou lovest elsewhere : but in my sight,
Dear heart forbear to glance thine eye aside :
What need'st thou wound with cunning when thy Might
Is more than my o'erpress'd defence can bide ?
Let me excuse thee : Ah ! My Love well knows
Her pretty looks have been mine enemies,
And therefore from my face she turns my foes,
That they elsewhere might dart their injuries :
Yet do not so, but since I am near slain,
Kill me outright with looks and rid my pain.

(31) CXL.

Be Wise as thou art Cruel : *Do not press*
My tongue-tied patience with too much disdain ;

Lest Sorrow lend me words and words express
The manner of my pity, wanting, pain.
If I might teach thee wit better it were,
Though not to love, yet, Love, to tell me so;
As testy sick men when their deaths be near,
No news but health from their physicians know;
For if I should despair, I should grow mad,
And in my madness might speak ill of thee:
Now this *ill*, *wresting World* is grown so bad,
Mad slanderers by mad ears believed be.
That I may not be so, nor thou *be lyde
Bear thine eyes straight, *though thy Proud Heart go wide.*

(32) CXLI.

In faith I do not love thee with mine Eyes,
For they in thee a thousand errors note;
But 'tis my Heart that loves what they despise,
Who *in despite of view is pleased to dote*;†
Nor are mine ears with thy tongue's tune delighted,
Nor tender feeling, to base touches prone,
Nor taste, nor smell, desire to be invited
To any sensual‡ feast with thee alone:
But my five wits nor my five senses can
Dissuade *one foolish Heart from serving thee*,
Who leaves unsway'd the likeness of a man,
Thy Proud Heart's Slave and Vassal Wretch to be:
Only my plague thus far I count my gain,
That she that makes me sin, awards me pain.

(33) CXLII.

Love is my Sin, and thy dear virtue Hate,
Hate of my sin, *grounded on sinful loving:*
O, but with mine, compare thou thine own State,
And thou shalt find it merits not reproving;
Or if it do, not from those lips of thine,
That have *profaned their scarlet ornaments*
And *seal'd false bonds of love* as oft as mine,
Robb'd other's, beds', revenues, of their *rents*.§
Be it lawful I love thee as thou lovest those
Whom thine eyes woo as mine importune thee:
Root pity in thy heart that when it grows,
Thy pity may deserve to pitied be.
‖*If thou dost seek to have what thou dost Hide*
By self-example mayst thou be denied!

---

* be lyde = spoken of (from "lyder," language or speech).

† "She (the Queen) forbade Francis Bacon the Court (1592–3) which meant a very great disgrace to him." (Woodward, *Tudor Problems*, p. 24.)

‡ Sensuous, the senses.

§ Prevented thy Son's marriage and so denied him children to the Tudor Dynasty.

‖ "A son . . . Essex" are the enfolded words in the two lines.

(34)* CXLIV.

Hope and Despair: Shall Love change to Hatred?

Two Loves I have of comfort and despair,
Which like two Spirits do suggest me still:
The better Angel is a man right fair,
The worser Spirit a woman colour'd ill.
To win me soon to hell, my female Evil
Tempteth my better Angel from my side,
And would corrupt my saint to be a devil,
Wooing his purity with her foul pride.
And whether that my Angel be turn'd Fiend
Suspect I may, yet not directly tell;
But being both from me, both to each friend,
I guess one Angel in another's hell:
Yet this shall I ne'er know but live in doubt,
Till my bad Angel fire my good one out.

(35) CXLVI.

The Final Note . . . Non-Recognition.

Poor Soul, the Centre† of my sinful earth,
(Girt by) *these Rebel Powers that thee array*,‡
Why dost thou pine within and suffer dearth,
Painting thy outward walls so costly gay?
Why so large cost, having so short a lease,
Dost thou upon thy fading mansion spend?
Shall worms, inheritors of this excess,
Eat up thy charge? Is this thy body's end?
Then, Soul, live thou upon thy servant's loss,
And let that pine to aggravate thy store;
Buy Terms Divine in selling hours of dross;
Within be fed, without be rich no more:
So shalt thou feed on Death, that feeds on men,
And Death once Dead, there's no more dying then.

---

* This Sonnet and No. 29 (cxxxviii); were published in 1599 in *The Passionate Pilgrim*.

† Note the Masonic phrase.

‡ If Francis Bacon were a Prince, the Ministers who opposed his Recognition were "Rebels" to him from a personal standpoint. In Dr. Hudson's Edition it is spelt "aray," an old word meaning "to afflict, to ill-treat, to bring to an evil condition".

NOTE.—Is it not ludicrous to think that this Canto could possibly have been written by Shaksper of Stratford as a personal utterance to his mother? . . . As "her Neglected Child?" "Her Poor Infant's Discontent . . ." "I, thy Babe . . ." "Play the Mother's part, kiss me, be kind . . ." are the heart-cries of a son who is cut to the quick by an intolerable position. Francis Bacon, in a letter to a friend, thus complains bitterly of his non-success with the Queen: "To be like a child following a bird which, when it is nearest flyeth away and lighteth a little before, and then the child after it again. I am weary of it." (See Sonnet 19.)

CANTO III.

QUEEN ELIZABETH,

THE EARL OF ESSEX

AND

FRANCIS BACON.

Written when Francis Bacon was about forty years old . . . 1601, the last Sonnet being composed after the death of the Queen.

(36) CXLVIII.

The Trial of the Earl of Essex: The Perplexities of the Situation.

O me! What eyes hath Love put in my head,
Which have no correspondence with true sight!
Or, if they have, where is my judgement fled,
That censures falsely what they see aright?
If that be fair whereon my false eyes dote,
What means the World to say it is not so?
If it be not, then love doth well denote
Love's eye is not so true as *all men's 'No.'*
How can it? O, how can Love's eye be true,
That is so vex'd with watching and with tears?
No marvel then though I mistake my view;
The sun itself sees not till heaven clears.
O cunning Love! With tears thou keep'st me blind,
Lest eyes well-seeing thy foul faults should find.

(37) CXLIX.

The Queen's Royal Will: Her Insistence that Francis Bacon as a Court Lawyer shall Prosecute his Brother.

Canst thou, O Cruel! say I love thee not,
When I against my Self with thee partake?
Do I not think on thee, *when I forgot*
Am of my Self, all Tyrant, *for thy sake?*
Who hateth thee that I do call my friend?
On whom frown'st thou that I do fawn upon?
Nay, if thou lour'st on me do I not spend
Revenge upon my Self with present moan?
What merit do I in my Self respect,
That is so proud thy service to despise,
When *all my best doth worship thy defect,*
Commanded by the motion of thine eyes?
But, Love, hate on, for now I know thy mind;
Those that can see thou lovest, and I am blind.

(38) CXXXIII.

Essex in Prison.
"Put me, too, in the Tower."

Beshrew that Heart that makes my heart to groan
For that deep wound it gives *my Friend and me !**
Is't not enough to torture me alone,
But slave to slavery my sweet'st Friend must be ?
†*Me from my Self thy cruel eye hath taken,*
‡*And my Next Self thou harder hast Engross'd :*
Of Him, My Self, and Thee, I am forsaken ;§
A torment thrice threefold thus to be cross'd.
Prison my heart in ‖*thy steel bosom's ward,*
But then my Friend's heart let my poor heart bail ;
Whoe'er keeps me, let my heart be his guard ;
Thou canst not then use rigour in my gaol :
And yet thou wilt ; for I *being pent in thee,*
Perforce am thine and all that is in me.

(39) CLII.

The Poet's Reliance that the Queen's Ring will save his Brother, Essex. His Despair on Hearing that the Warrant for his Execution has been signed by the Queen.

In loving Thee thou know'st I am forsworn,
But *thou art twice forsworn* to me love swearing,
In act Thy Bed-Vow Broke and new faith torn
In vowing new hate after new love bearing :
But why of two oaths' breach do I accuse thee,
When I break twenty ? I am perjured most,
For all my vows are oaths but to misuse thee
And *all my honest faith in thee is lost :*
For I have sworn deep oaths of thy deep kindness,
Oaths of thy love, thy truth, thy constancy,
And to enlighten thee, gave eyes to blindness,
Or made them swear against the 'Thing' they see ;
For I have sworn thee fair ; more perjured *Eye,*
To swear against the truth so foul a lie !

(40) CXLVII.

After the Execution.

My love is as a fever, longing still
For that which longer nurseth the disease,

---

* "I love some things much better than I love your Lordship, as the Queen's service, her quiet and contentment, *her honour* . . . the good of the country . . . Yet I love few persons better than yourself." Francis Bacon to Essex.

† I am not recognized as a Tudor Prince but as a Commoner. . . .

‡ My Brother . . . the Earl of Essex.

§ Forsaken by my own Mother, who is angry because I wish to shield my brother.

‖ "thy steel bosom's ward" = The Tower.

NOTE.—After the execution of Essex, Francis Bacon only saw the Queen once ; see his *Apologia.* (P. 154.)

Feeding on that which doth preserve the ill,
The uncertain sickly appetite to please:
My Reason, the physician to my love,
Angry that his prescriptions are not kept,
Hath left me, and I desperate now approve
Desire is death, which physic did except.
Past cure I am, now Reason is past care,
And frantic-mad with evermore unrest;
My thoughts and my discourse as madmen's are,
At random from the truth vainly express'd:
For I have sworn thee fair and thought thee bright,
Who art *as Black as Hell, as Dark as Night.*

(41) CXXIX.

The Queen's Passionate Pride:
Her Remorse.
***"In Memory of Essex.**
Today his Mother died."

IT { The expense of Spirit in a Waste of Shame
IT { Is Lust in action, and, till action, lust†
I Is *perjured, murderous, bloody full of blame,*
SIP { *Savage, extreme, rude, cruel, not to trust,*
SIP { Injoy'd no sooner but despised straight,
SIP { Past reason hunted, and no sooner had
Past Past reason hated as a swallow'd bait,
On On purpose laid *to make the taker mad*
H.M. { Mad in pursuit and in possession so;
H.M. { Had, having, and in quest, to have, extreme:
A A Bliss in Proof, and Proud, and very Woe;
B Before, a Joy proposed; behind, a Dream.
TAI { All this the world well knows yet none knows well
TAI { To shun the Heaven that leads men to this Hell.

"*In Spirit* (the Capitals in Quarto Text), *IT I Sip : PAST ON . . . Her Majesty Be a Tale to All.*"

---

* An enfolded message in the Sonnet.

† A passion of the mind.

"The desire of Power in Excess caused the Angels to fall." Francis Bacon on "Goodness."

"And they all know who have paid dear for serving and obeying these lusts, that whether after honour, or riches, or delight, or glory, or knowledge or anything else which they seek after, yet they are but things cast off, and by divers men in all ages, after experience had, utterly rejected and loathed." Francis Bacon, *Dionysius.*

This Sonnet was written in the light of the tragic circumstances relating to his mother's death . . . the Confession of the Countess of Nottingham that she had kept back the Queen's Ring. Lines 3 and 4 would exactly describe the situation as it then appeared to Francis Bacon who learned the truth of the matter later. There would be two years at least between the writing of Sonnets 40 and 41. Many scholars regard this as the world's greatest Sonnet.

NOTE: The secret message reveals that the poet, in emotional imagination (spirit), also drinks the agony the Queen had suffered, and that Her Majesty (H.M.) had died (Past on), her death-bed remorse being a story on everyone's lips.

FRANCIS BACON'S *APOLOGIA*

The *Apologia* of Francis Bacon respecting the anomalous position into which he was forced by the Queen in the prosecution of his brother the Earl of Essex, is very cunningly written, and in it there is sufficient "double writing" to tell the hidden story of his concealed birth. He says to the Queen :

> "YOU HAVE PUT ME LIKE ONE OF THOSE THAT THE FRENCHMEN CALL '*ENFANS PERDU*' (A LOST CHILD). You have put me into Matters of Envy, *without Place* (he had lost his BIRTHRIGHT, his Place, as a Tudor) *and without Strength*" (for he was a penniless commoner instead of being a wealthy Prince).

The full quotation, which is very significant, is as follows. He was in very truth "*a Lost Child*".

> "Being admitted to her (Queen Elizabeth) I dealt with her plainly and said, *M*adam I see you withdraw your favour from me, and now I have lost many friends for your sake, I shall lose you, too : you have put me like one of those that the Frenchmen call *Enfans perdu* (lost children) ; so have you put me into matters of envy, *without place or without strength.* At Chess a pawn before *the King* is ever much plaid upon. A great many love me not because they think I have been before my Lord of Essex ; and you love me not, because you know I have been for him : Yet I will never repent me, that I have dealt in simplicity of heart towards you both. And so *M*adam, I am not so simple but I take a prospect of mine overthrow, only I thought I would tell you so much, that you may know it was *faith* and not folly that brought me unto it and so I will pray for you . . . That was the last time I saw her Majesty before the day of my Lord of Essex his misfortune. Before God I never used the Queen or any person living, concerning my being used at the Bar in publick service. It was laid upon me with the rest of my fellows."

[The "*M*" in "Madam" is put into italics as though the word was intended for "Mother" to whom a Son was speaking. The proper phrase he should have used was, of course, "Your Majesty", as a commoner speaking to his Sovereign ; or, perhaps, it was to indicate that he knew the Queen personally, and could address her as "Madam".]

CONCLUSION

The reader is now in a position to judge the historical facts of the Era with the imaginative series of pictures drawn by the writer of *Shake-speares Sonnets*. I am certain the verdict of the impartial student will be that the history and the poetry are correlated, that neither can be understood or explained without the other, and that the Cantos in question could never have been written had there not been a living historical background actually in existence, the Sonneteer being one of the principal characters.

The Sonnets fall into line with the history of the Elizabethan Era. They can be truly interpreted in no other way. Such a welter of pent-up emotions, that trenched on State Secrets and family relationships, could not possibly have been published in the Elizabethan Age. The concealed Francis Tudor buried himself under the pen-name of "Shakespeare" and placed the Testament of his Personality in his literary Sonnet-Tomb three hundred years ago . . . and waited for someone to discover the Truth . . . for the Resurrection.

I am certain the Cantos will stand the test of time and that they will vindicate the greatness of the most wonderful genius ever vouchsafed to the human race. I am satisfied that the verdict of posterity will be that they refer to Queen Elizabeth and her concealed son Francis.

When that day dawns men will read the great Plays through the eyes of the Sonnets. They will find them a thousandfold more interesting, more informative, more wonderful than at present. We shall know them for what they really are . . . great epics of moral passion pointing humanity upward, ethical sermons in art-form to ameliorate the lot of suffering humanity.

A PRAYER-POEM
BY
ROBERT DEVEREUX, EARL OF ESSEX.

Happy were he could finish forth his Fate
In some unhaunted desert, where, obscure
From all Society, from Love and Hate
Of wordly folk . . . there should he sleep secure ;

Then wake again, and yield God ever praise;
Content with hips, with haws, and bramblebury;
In contemplation passing still his days,
And change of Holy Thoughts to make him merry:

Who when he dies, his tomb might be the bush
Where harmless robin resteth with the thrush:
Happy were he!

Contemplate these secret ideal longings with the Tragedy of his Life!

IMPORTANT DATES RELATIVE TO QUEEN ELIZABETH, THE EARL OF LEICESTER, FRANCIS BACON, AND THE EARL OF ESSEX.

IMPORTANT DATES RELATIVE TO
Queen Elizabeth,
The Earl of Leicester,
The Earl of Essex,
and Francis Bacon.

1516 : Queen Mary born, daughter of Catherine of Aragon.

1532/3 : Robert Dudley, Earl of Leicester born, fifth son of John Dudley, Duke of Northumberland.

1533 : Queen Elizabeth born, daughter of Anne Boleyn.

1536 : Anne Boleyn is beheaded. Her husband, Henry VIII, marries Jane Seymour and Princess Elizabeth is declared illegitimate.

1548 : Princess Elizabeth's alleged intrigue with Admiral Seymour becomes the subject of a public inquiry and results in Seymour's execution.

1549 : Sir Roger Ascham, the famous scholar, becomes tutor to Princess Elizabeth.

1550 : Robert Dudley marries Amy Robsart.

1553 : Queen Mary ascends the Throne. The Duke of Northumberland is beheaded for declaring Lady Jane Grey Queen of England. She was married to Northumberland's son, Guilford Dudley. Lady Jane Grey and her husband are afterwards beheaded.

1554 : Robert Dudley is committed to the Tower and sentenced to death for alleged complicity in the Lady Jane plot. The sentence was not carried out.

Princess Elizabeth is committed to the Tower under suspicion of treason, alleged plotting to secure the Throne to the Protestant Succession.

King Philip of Spain lands in England (July) and is married to Queen Mary.

1558 : Death of Queen Mary.

Elizabeth ascends the Throne. One of her first acts, after her Accession, is to appoint Robert Dudley Master of the Horse, an honourable and valuable post which gave him a Lodging at the Court and personal attendance on the Queen.

1559 : Letter of Count De Feria, "Her Majesty visits him in his Chamber day and night." (18th April.)

Letter of Ambassador De Quadra : "I am told some extraordinary things about this intimacy." (November.)

1560 : 13th August 1560. See Calendar of State Papers (Report to Lord Burleigh as to the open assertions of Mother Dowe of Brentwood, concerning the condition of the Queen.)

11th September 1560 : Letter of De Quadra, "She has made Lord Dudley Master of the Government and *Master of her own Person. She has shut herself up in the palace to the peril of her health and life* . . . They were thinking of destroying Lord Robert's wife. They had given out that she was ill ; but she was very well, and was taking care not to be poisoned."

8th September: Amy Robsart, who had hitherto lived in the country, was taken early in the year to Cumnor Place, Berkshire, the house of Anthony Forster, a creature of her husband's. On the 8th September she was found dead at the bottom of the stairs with a broken neck.

It is openly reported (See *Dic. Nat. Biog.*) that the Queen was secretly betrothed to Dudley, and that they were married at Lord Pembroke's House sometime in late September.

1561: Francis Bacon is born either at "York House" (i.e. the home of Sir Nicholas Bacon) "or YORK PLACE" (i.e. Whitehall, the Queen's Palace), according to the statement of Francis Bacon's Chaplain and Secretary, Dr. Rawley, who took this method of telling the world that Francis Bacon was a Royal Tudor; and that there was a mystery regarding his birth and parentage. He was registered at St. Martin's Church, London, and was described as "*Mr.* Franciscus Bacon". Why should the word "Mr." be used in the registering of an infant's baptism?

1564: The child Francis is taken to Court and the Queen calls him her "Little Lord Keeper".

Sir Nicholas Bacon is commanded to build a new home for himself at Gorhambury. The Queen visits this home repeatedly in the following years while young Francis is growing up.

Robert Dudley is created the Earl of Leicester and is the recipient of large grants of money and High Offices.

1567: Robert Devereux (afterwards known as the Earl of Essex) alleged to be the Queen's Son, is said to have been born on 10th November 1567, but there is no record of such a birth to his reputed mother, Lettice Knollys, daughter of Sir Francis Knollys, whose wife was first cousin to the Queen, and Chief Lady of the Bed-Chamber. Lettice Knollys was the wife of Lord Hereford, who was in poor circumstances.

1570: A Norfolk gentleman named Marsham is condemned to lose his ears for saying, "My Lord of Leicester hath TWO CHILDREN by the Queen."

1571: A Statute is passed by Parliament making it penal to speak of any other Successor to the Crown than the *NATURAL* ISSUE OF THE BODY OF THE QUEEN. Elizabeth refused to have the word "Lawful" annexed.

Queen Elizabeth bestows the Manor of Marks Hall, near Braintree, in Essex, on Lord Hereford, the reputed foster-father of the child Robert, the alleged son of the Queen.

1572: The Queen creates Lord Hereford Earl of Essex and Knight of the Garter.

1573: The Queen sends Lord Hereford (now first Earl of Essex) to Ireland and helps him financially in his affairs.

The Queen visits Sir Nicholas Bacon's new home in Gorhambury which was completed in 1568 (she had visited it on completion, and in the previous year, 1572) and is royally entertained by Sir Nicholas. In March 1572/3 the Queen once more visited Gorhambury. The following month, Francis Bacon was sent to Trinity College, Cambridge.

1575: Francis leaves Cambridge where he had acquired a reputation for precocious learning.

1576: He and Anthony Bacon were entered at Gray's Inn, but he appears to have spent a good deal of his time at the Court until September, when Francis was sent abroad, "Direct from Her Majesty's Royal Hand," he says, with Sir Amyas Paulet, who became Ambassador to the French Court. He was a member of his household and in his official entourage. For the next three years he visited Blois, Poictiers, Tours, also Italy and Spain.

Lord Hereford (first Earl of Essex) dies suddenly in Ireland; it is said through poison, and that the Earl of Leicester had something to do with his death.

1577: Robert Devereux, the second Earl of Essex, the Queen's alleged son, is sent to Trinity College, Cambridge in January.

1578: Hilyard, the Court Artist, paints Francis Bacon while on a visit to the Court from France, and also paints the portrait of Elizabeth. Around Francis Bacon's portrait, the artist inscribed the words, "Could I but paint his mind". The same artist also painted Robert Earl of Essex. *There were no other youths painted by Hilyard for the Queen.*

1579: Sir Nicholas Bacon dies 20th February 1578/9. Francis returns to England on 20th March following. Sir Nicholas made an elaborate Will dividing his Estate fairly among his family but Francis was left out. *He was left nothing*; a mute indication that his expectations lay elsewhere.

1580: Francis Bacon writes Four Letters to Lord Burleigh, Secretary of State, and Lady Burleigh, in which he presses them to recommend his "SUIT" to the Queen, while thanking them for, apparently, a promised monetary allowance, and other promises for the future. He is undoubtedly pressing for RECOGNITION as the Queen's Son and Heir in the Succession. That is the "SUIT" which historians are at a loss to explain. In 1585 he writes again, "to put you in remembrance of my poor SUIT".

The 1580 letters are signed "B.Fra.", which signature is often used in Intitial Capitals of his concealed works.

THE FIRST CANTO OF THE SONNETS TO THE QUEEN WOULD BE WRITTEN ABOUT THIS TIME.

The first letter was dated 11th July 1580, and the last 18th October. "*This seems to be one carefully written for submission to the Queen with a view to appease her anger which his importunity had aroused,*" says P. Woodward.

It can safely be stated that the First Canto had been sent to the Queen, and this letter was sent afterwards for fear she resented the Sonnets which she would understand only too well.

The Letters which passed between Prof. Gabriel Harvey and "Immerito", which refer to "Immerito" as "A certain WORSHIPFUL Gentleman", and to "Right Worshipful and Thrice-Venerable MASTERS", indicate the establishment of Modern Freemasonry. Francis Bacon's correspondence indicates he was the Chief of a very busy group of literary workers at Gray's Inn and Twickenham Lodge, works being published anonymously and openly by the Secret Literary Society, the Rosicrosse.

1581 : Robert Devereux, Earl of Essex, leaves Cambridge.

1582 : Francis Bacon resides at the Inns of Court as a GENTLEMAN PENSIONER OF THE QUEEN. *He had no money of his own.* "From the age of twenty, except for his allowance from the Queen, he had nothing to live on. The Bacon family had no responsibility and he was entirely a Pensioner on the Queen's Bounty." (Woodward.)

1583 : Robert, Earl of Essex, resides at Langley, Pembrokeshire, and returns to Court *under pressure by the Earl of Leicester.*

1584 : Francis Bacon is elected M.P. for Melcombe in Dorsetshire, also for the pocket borough of Catton, belonging to Lord Burleigh. A penniless student at twenty-four could only have got into Parliament through powerful influence.

1585 : The young Earl of Essex goes with the Earl of Leicester on the expedition to Holland.

Francis Bacon writes to Walsingham his enigmatical letter respecting his "POOR SUIT", which is really a request to the Queen, through her Ministers, whether she intends formally to recognize him as her Heir and Successor to the Throne.

He also writes a short Latin Tractate, "The Most MASCULINE Birth of Time", which is a covert hint that he has created a Masculine Brotherhood, the Modern Order of Freemasonry.

He addresses a long letter of caution to the Queen with reference to the attempts to poison her. It begins with a curious note, which is a virtual statement that he is one of the Queen's NATURAL CHILDREN. . . . "Care, ONE OF THE NATURAL AND TRUE-BRED CHILDREN of Unfeigned Affection, awaked with these late wicked and barbarous attempts, would needs exercise my pen to your Sacred Majesty."

At this period, young Robert Essex was constantly with the Queen at the Court and she showed him considerable fondness.

1586 : Robert Essex is in constant residence at the Court. He would then be twenty and the Queen fifty-four. Their relationship appears to be that of Mother and Son.

The Earl of Leicester resigns his post as Master of the Horse, in favour of Essex—worth £1500 per annum. Bagot wrote this year, "When she is alone, there is nobody near her but my Lord of Essex, and at night my Lord is at cards or some game or other with her".

1588 : The Spanish Armada appears in the English Channel, 20th July. The Earl of Leicester is made Lord Lieutenant of England and Ireland. He is invested with greater power than any Sovereign had ever ventured to bestow upon any subject.

Leicester dies suddenly on the 4th September. Queen Elizabeth immediately seized all his estates (on the plea of money lent), and put them up for auction. By his Will he left Leicester House, also a George and Garter, to the Earl of Essex in the hope he would wear it shortly.

The Earl of Essex is appointed a Knight of the Garter.

Francis Bacon is elected M.P. for Liverpool, and is sworn Queen's Counsel Extraordinary.

1589 : 4th February; The New Parliament meet and Francis takes a prominent part in its deliberations, serving on the most

important committees, arranging between the Commons and the Queen the terms on which double subsidies were to be granted.

1590: Publication of works on shorthand. P. Woodward believes that Francis Bacon was putting shorthand into practice, and had many assistants working for him.

Henry IV of France writes to Essex personally, asking him to use his influence with the Queen for English assistance, as though he had some private Knowledge, of his actual position at Court. . . . Later, the Queen consented that Robert Essex should lead an expedition into Normandy.

1592: Francis Bacon writes a letter to Lord Burleigh, Secretary of State, which is a veiled renunciation of his claims as the eldest of the Tudors to the English Throne. "I have MODERATE CIVIL ENDS, for I have taken ALL KNOWLEDGE to be MY PROVINCE." The writer thus lets it be known he no longer wants to rule over a Material Kingdom. He is pressed with debts (through printing anonymous publications) and disappointed at the rejection of his "POOR SUIT". He says he will become "a *sorry* Bookmaker" and throw up the legal profession.

The first Shakespeare Plays, *Henry VI*, Part I, II, III, appear anonymously.

At Twickenham Park, Francis Bacon employs a staff and with him associate some of lawyer friends, Messrs. Dunch, Cecil, Gosnald, Field, etc.

1593: Francis Bacon is returned M.P. for Middlesex. He opposes the collection of a treble subsidy in one year and incurs the intense displeasure of the Queen. He is denied access to Court, has his allowance cut off by the Queen, and is compelled to borrow money from his foster-brother Anthony Bacon, who had just returned from the Continent.

The Earl of Essex presses the Queen to give Francis the Office of Solicitor General, owing to his serious pecuniary difficulties. Francis assists Essex in his Foreign Office Affairs.

1594: Francis Bacon is still out of favour at Court and not appointed to any office. He begins to practise as a barrister, and pleads his first case in Court, there being "a good assemblage of justices who showed him extraordinary respect".

On the 19th April, Francis went to Greenwich, where the Court was being held, hoping the Queen would allow him to interview her. She would not see him.

In July he was still without permission to attend the Court. He borrows money, with the help of Anthony Bacon, for a journey he was about to take North.

In the Autumn, the allowance from the Queen is still not being paid.

The Earl of Essex had been resident at the Court in 1592, 1593 and 1594, and his biographer, Mr. Devereux, says, "he was the idol of the populace, and the Queen could scarce bear his absence from her side".

Correspondence between "Robert" and "Francis" show they were very intimate and affectionate towards each other.

1595 : Francis is sent for to the Court but he was not seen by the Queen, but, according to a letter sent to Anthony Bacon, he again appears to have received a small allowance from the Queen.

The Earl of Essex again tries to obtain a legal post for him, and fails. He thereupon gives Francis an estate worth £1800.

By the 17th November better relations with the Queen are established.

He writes "The Device of the Indian Prince" for the Ceremonies at Westminster.

The Queen leases Twickenham Park to him for twenty-one years.

To Fulke Greville, he unburdens himself in a very clear letter which denotes that he had a claim on the Queen—a SUIT for RECOGNITION which he had been promised would receive attention—but which was to be shelved in favour of his younger brother Essex. "My Matter must be an Appendix to my Lord of Essex Suit . . . I have a hard condition . . . To be like a child, following a bird, which when he is nearest flyeth away and lighteth a little before, and then the child after it again, and so *ad infinitum*. I am weary of it."

1596 : The year begins with improved relations with the Queen for Francis. He writes a letter of advice to Robert Essex, saying that his popularity might give offence to the Queen.

Essex takes part in a sea expedition against Spain. In his absence, Lord Cobham and Raleigh's friends publish an account giving Raleigh all the credit. They make mischief between the Queen and Essex. The populace takes his side, and this rekindles the Queen's jealousy as an "absolute Princess". Cecil is openly hostile to Essex, who, tired and beaten, falls ill.

1597 : Essex is anxious to retire to Wales but the Queen refuses to let him go. In June he is pushed into taking charge of another naval expedition against Spain, which is unsuccessful. The Queen gives Lord Howard precedence at Court. In December the Queen creates Essex Earl Marshal of England which restores his precedency.

Francis Bacon publishes his first open work, *Ten Essays*.

1598 : Essex' Influence is great at Court until June, when a storm arose over the question of appointing a Lord Deputy for Ireland. The Queen boxed his ears. In retaliation, the Earl put his hand on his sword, and swore he would not take such an insult from her father, Henry VIII. "Go and be hanged," said the Queen as she boxed his ears, in reply to his remark that her "conditions were as crooked as her body". This great quarrel was never really healed. The pride of each had been wounded to the quick before the Courtiers. Essex was not received again at Court until November.

1599 : On the 29th March 1599 Essex was placed in command of an expedition to subdue Ireland. The jealousy of the Queen was fomented by his enemies at the Court owing to his masterful conduct of the campaign, and his free appointments to knighthood. He deemed it prudent to return without waiting for the Queen's instructions. His enemies induced the old Queen to believe that his return was intended as a part of a planned attack upon the Throne. He was made a prisoner at

York House. He falls ill. The Queen sends him broth and goes to see him privately. "The popular voice was loud in his favour."

1600 : The Star Chamber proceeds against Essex. Francis Bacon, though not a Law Officer, is ordered to take part in the Prosecution. The Earl is sentenced to be detained during Her Majesty's pleasure. Francis tries to bring about a reconcilement by writing a Sonnet—perhaps the lines beginning, "The quality of Mercy is not strained". But the Queen had been definitely estranged. Nothing could stir the old, bitter woman, surrounded as she was by Essex' enemies, Cobham, Cecil, Raleigh. He appeals to the Queen repeatedly to permit him to see her in person. She refuses again and again. He gives himself up to despair since he cannot attend Court.

1601 : At Essex' House, the Earl openly speaks of his wrongs, and plots a *coup d'état* to obtain forcible control of the Queen, with the intention of requiring her to give up her present advisers and surround herself with his friends.

The attempt was made on 8th February and failed.

On the 19th, the Earl was arraigned for High Treason and sentenced to death.

Francis took a small part in the prosecution by the peremptory Order of the Queen. "There is little doubt that Francis never thought the sentence would be carried out. The Queen appears to have waited for a sign of contrition to be sent by Essex while confined in the Tower, a ring which was sent but was not delivered to the Queen."

On 25th February the Earl of Essex was beheaded. The Queen had sent to countermand the Warrant for Execution, but Cecil had hurried the Earl to the block forthwith. He was executed in private. The populace no longer received the Queen with cheers and her Ministers were insulted.

1602 : In June Elizabeth confided to the French Ambassador, Count de Beaumont, that "she was aweary of life", and with sighs and tears alluded to the death of Essex. She said that "being aware of the impetuosity of his temper, she had warned him two years before . . . not to show such insolent contempt for her as he did on some occasions, but to take care not to touch her sceptre, lest she should be compelled to punish him according to the Laws of England and not according to her own. . . . His neglect of this caution had caused his ruin".

1603 : After Essex' death the Queen lost her taste for dress, became thin and worn, and used to sit in the dark, sometimes with the shedding of tears to bewail Essex.

"All contemporary writers bear witness to the increased dejection of mind after visiting the Countess of Nottingham. It is said that the Countess . . . could not die in peace until she had revealed the truth about the detention of the Ring."

On the 24th March the Queen died.

1609 : The ALLEGED DATE when *Shake-speares Sonnets* were first published, known as the "1609 Quarto".

1625 : The TRUE DATE when the "1609 Quarto" was compiled, printed and published privately to the Heads of Rosicrosse Masonry, who kept it a Secret Book for many years.

1626 : Francis Bacon's presumed death on Easter Sunday. He really did not die. He fled to the Continent and died many years later.

1640 : The first publication of any of *Shake-speares Sonnets* (apart from two published in 1599) was given to the open world in a book entitled *Poems written by Wil. Shakespeare Gent.* They were published by the Rosicrosse Literary Society, Francis Bacon's literary executors. The Poems continued to be printed in the "1640 form" (known as *Benson's Medley* because the "Unknown Sonnets" were printed in odd groups between well-known poems and songs of Shakespeare) and no one suspects that their impersonal captions masked a Biographical Diary of tempestuous emotions.

1766 : George Steevens, a famous Shakespearean scholar, and a member of the Rosicrosse, reprints openly for the first time, a copy of the hitherto secret book held by the Literary Fraternity, the "1609 Quarto". No one takes any notice of it.

1780 : An Irish Lawyer named Malone, a Shakespeare scholar, reprints the "1609 Quarto", and alters the text.

1790 : Malone writes bitterly that none of the various Editors of Shakespeare "have taken the trouble to compare" the "1609 Quarto Text" with the *Benson Medley* which they continue to reprint.

1793 : George Steevens acts the part of *agent provocateur* by denouncing the Sonnets. His scathing attack resulted—as was intended—in bringing the Sonnets to the notice of the world. Malone rushed in to defend the literary beauty of the Sonnets and the "Sonnet Controversy" began.

1931 : 31st March. *Shakespeare's Diary or the Personal Poems of Francis Bacon* first published, in which the Sonnets were arranged in their correct numerical and chronological order under their Themes and captioned as in the original MS. All the hitherto Secret Themes are openly declared for the first time.

1937 : The Sixth Edition of *Shakespeare's Sonnet-Diary*. The long-drawn plan, extending over three hundred years, has been brought to a successful conclusion. The Poet-Prince can now speak openly in his own words to his countrymen of the emotions which swept his soul.

FINIS

FRANCIS BACON'S LAST BEQUEST

"For my NAME and MEMORY, I leave it to Men's Charitable Speeches, and to Foreign Nations, and the NEXT AGES : And to mine own Countrymen AFTER SOME TIME BE PAST."

His Draft Will and Testament.

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THE following list contains the principal works on which I have based my conclusions. Historians like Froude and Strickland not only give a general background of the Elizabethan Era but provide definite details indicative that Queen Elizabeth indulged in a secret life of domesticity hidden from the public gaze. These suggestions can only be confirmed or rejected in their logical conclusions after wide reading and research, a careful examination of State Papers (English and Foreign archives), contemporary letters, diaries and the printed literature of the epoch and subsequent decades. These contemporary writings provide positive support for the views I now put forward. The most fruitful source of positive information is to be found, however, in the life of Francis Bacon, his Works, his Letters, his Memoranda ; and those of his friends.

The intertwining of the lives of the Queen, the Earl of Leicester, Francis Bacon and the Earl of Essex, has made it necessary that each character should be studied in detail, likewise the secret history of the times like Spenser's *Colin Clout*, the Immerito-Harvey *Letters*, the Shakespeare *Plays and Poems*, Bacon's *New Atlantis*, etc., Barclay's *Argenis*, Rawley's *Resuscitatio* and *Manes Verulamiani* (Shades of Verulam), Tenison's *Baconiana*, Anderson's *Constitutions of the Freemasons* (1723), etc.

While I am indebted to the academic schoolmen, there is a school of iconoclasts who must be also carefully considered by every student honestly searching for the light of Truth. I refer to writers like Delia Bacon, W. H. Smith, R. M. Theobald, M.A., Sir Geo. Greenwood, M.P., Barrister-at-Law, Harold Bayley, Sir Ed. Durning Lawrence, Mrs. Wells Gallup, Mrs. Henry Pott, B. G. Theobald, B.A., etc. These critics are more concerned with the secret springs of the English Renaissance, its origin and history than with the superficial facts which lie bare to the eye of every historical gleaner.

In appraising the character of the great Queen, it is manifest that one must take into consideration both these schools of thought if one would reach an honest verdict, especially since it is now well established that Francis Bacon was the creator

of the secret Rosicrosse Literary Society, the Rosicrucian Manifestoes and Modern Freemasonry, and wove into the fabric of their organizations, it is alleged, "threads of my own life". It would be sheer self-stultification to allow prejudice to turn us aside from examining any system of thought that might throw light on hidden facts. It would be as foolish as the acceptance without question of Macaulay's *Essay on Francis Bacon* and to ignore Spedding's *Evenings with a Reviewer* which convicts Macaulay of culpable and even criminal mendacity.

Students must not degenerate into one-sided investigators. We must range the whole world round about to secure facts of every kind before forming conclusions, viewing and exploring a wide range of knowledge. After very careful study I can truthfully testify that I have found nothing to invalidate the fact that Queen Elizabeth was a wife and a mother. On the contrary, there is abundant evidence to prove that Lord Robert Dudley was her husband, her two sons being the wonderful genius Francis Bacon and the handsome, ill-starred Earl of Essex. Much fuller evidence is obtainable, of which this book is but a digest.

To those who ask. . . . *Why disturb History? What does it all matter?* I answer, *This elucidation of the Elizabethan Enigma is a first step towards the complete rehabilitation of a secret historical character, leading to a perfect understanding of the Era from which all our greatness has sprung—in the Imperial and intellectual spheres—in which Elizabeth Tudor and her son Francis played an imperishable part openly and secretly.*

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APPENDIX: THE ILLUSTRATIONS

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FRANCIS BACON AT EIGHTEEN

One can see in this beautiful engraving the youth who was destined to become the Prince of Poets, the most Illustrious of Philosophers . . . our greatest world genius.

"One sees him, by the light of Hilyard's portrait, as he strolled along the Cam or reclined under the elms, with his fat round face, his bluish-grey eyes, his fall of dark brown curls, and his ripe jesting mouth; with his hose puffed out, his ruff and rapier as the scholars wore them; in his face a thought for the bird on the tree, the fragrance in the air, the insect in the stream, no less than for the Greek dialectics and the twelve books of Euclid."

This was written by W. Hepworth Dixon, Barrister-at-law, in 1862, long before any suggestion that Francis Bacon was of Tudor birth, his mother the "Virgin Queen".

If a face be indicative of the soul within, Francis Bacon at eighteen was a heaven-born poet. It is obvious to any student of physiognomy. One can well imagine such a face glowing with the lyrics of personal emotion as he wrote his *Shake-speares Sonnets* to his mother the Queen, praying for public Recognition as her Tudor son, next in the "Succession".

Hilyard has left a note on the miniature which expresses his astonishment at the youth's genius. He must have been swept off his feet by Francis. Round the portrait the artist had written, "*Could I but paint his MIND.*" What a tribute!

THE EARL OF LEICESTER

Born about 1532/3. His father was beheaded for supporting Lady Jane Grey. He was himself sentenced to death. He met the Princess Elizabeth when imprisoned in the Tower, a violent attachment springing up between them although he was a married man. He was released in 1554 and went to France, refusing to live with his wife. On Elizabeth's accession to the Throne in 1558 she recalled him at once to England, loading him with riches and honours and lodging him in the Palace with his bedroom next to hers. He was known to all the diplomats and the common people as "the Queen's Lover".

In the *Dic. Nat. Biog.*, XVI, p. 114, it is stated that Lord Robert "was secretly married to the Queen in the House of Lord Pembroke before a number of witnesses". There are cypher records to the same effect as well as papers in the archives of some Continental States.

There were two children of the marriage, one being brought up by

the Bacons as Francis Bacon, the other, the younger, being later known as the Earl of Essex. He was fostered in the home of the Queen's cousin. Elizabeth posed as the "Virgin Queen" and never openly recognized them as "Tudors". She could not very well acknowledge Francis as heir to the Throne because it betrayed her intimacy with Leicester prior to marriage. He was born four months after the secret wedding which took place three weeks after the death of Dudley's wife, Amy Robsart.

Leicester seems to have fought hard to secure acknowledgment for himself as Consort and open Recognition for his sons. But the years passed and as the Queen still maintained her secret, the Earl went his own way, and married secretly Lettice, widow of the First Earl of Essex who was the foster-mother to his own son by the Queen, Robert. They appear to have been very much attached to each other, going to the Continent together and so forth.

When the Queen heard of his marriage she threatened him with the Tower and forbade his wife to attend Court, ordering him to remain at Greenwich Castle as a prisoner. Despite this, however, she seems to have continued to consult him on matters of State. In 1558 she appointed him Commander-in-Chief of the Forces at Tilbury to repel the Spanish invader.

He died shortly afterwards, in September, the Queen seizing his effects and auctioning them. She acted just as though she were his wife in winding up his estate.

AMY ROBSART, THE WIFE OF LORD ROBERT DUDLEY

"Amy Robsart was the daughter of Sir John Robsart. She married Robert Dudley in 1550. She lived in the country and early in 1560 was removed to Cumnor Place, Berkshire, the house of Anthony Forster, a creature of her husband's, where, on the 8th September, she was found lying dead, with her neck broken, at the foot of a staircase.

"It was generally believed at the time that she was murdered, and that Dudley, *if not Elizabeth herself*, was an accessory to the crime. This belief receives some support from certain discoveries made in the archives at Simancas, which indicate that a plot to poison her was actually entered into before her death." (*Chambers's Encyclopaedia*, Vol. VI, p. 566.)

Dudley was imprisoned in the Tower, when the Princess Elizabeth was a prisoner, being implicated in the plot to put Lady Jane Grey on the Throne. They became lovers in spite of the fact that Dudley had a wife. He was released in 1554 but he did not return to his wife. He went to France. On the accession of Elizabeth in 1558 a great career opened out before him. He was taken into the personal service of the Queen, who loaded him with honours.

He neglected his wife for the caresses of the Queen and it was commonly reported they would be married but his wife was alive.

It has been said that Amy Robsart committed suicide, learning that the Queen was *enceinte* by Dudley, in order to pave the way for his marriage. Francis was born in the January following, Dudley marrying the Queen privately at the House of Lord Pembroke at the end of September.

OLD YORK HOUSE

York House was the London home of Sir Nicholas Bacon, the Lord Keeper. It was the old residence of the Archbishops of York. It lay in the Strand with gardens reaching to the Thames. On one side lay the Queen's Palace, "York Place", and on the other St. Paul's. A little further along was Leycester House, occupied at one time by the Earl of Leicester and afterwards by Robert, Earl of Essex. A stone's throw away was the Chapter House of the Knights Templars . . . to be seen today.

Francis Bacon was thus reared at the very hub of national life. As a babe, his thoughts must have mingled with those of statesmen, nobles and the highest dignitaries. Before the eyes of the growing boy there passed continually a brilliant galaxy of princes, lords, ladies, ambassadors, even the pomp and pageantry of the Royal Court.

He played in those beautiful historic gardens that reached to the banks of our national river and saw the ships go sailing by to the great centres of civilization. He wandered in the Chapter House of the Templars and saw the symbolism of unspoken Mysteries.

When he was six, Sir Nicholas began to build at the Queen's command a country seat at Gorhambury, the garden of England, hard by "Uncle Burleigh's" Palace. Young Francis thus grew to youth in one of the most beautiful countrysides. The first thirteen years of his life—his most impressionable ones—were spent between the courtly glories of York House and the natural beauties of Gorhambury, in constant touch with the pomp and pageantry of the Court. These things would be stamped into his soul indelibly.

YORK PLACE: QUEEN ELIZABETH'S PALACE, KNOWN LATER AS WHITEHALL

The principal approach to the Royal Home was hung with the tarred and slowly rotting bodies of persons executed for high treason. It was intended as a grim reminder of the penalty awarded to traitors.

"Shakespeare" knew the original name of the Palace. In Hen. VIII, Act. IV, Sc. 1, he says:

> "*York Place.* That Title's Lost; 'tis now the King's, and called —WHITEHALL."

When Dr. Rawley, Francis Bacon's Chaplain and Secretary, a man privy to all his personal secrets, wrote "He (Francis Bacon) was born either in *York-House* or *YORK-PLACE*" he was leaving a record that he was born in the Queen's Palace rather than Sir Nicholas Bacon's home.

SIR NICHOLAS BACON, THE FOSTER-FATHER OF FRANCIS BACON

He is the reputed father of Francis Bacon but there is abundant evidence to prove that he was a foster-father only.

He was the Lord Keeper to Queen Elizabeth, a sound lawyer and a witty man, revelling in classic literature. He was also a writer. A book

he published had the result of excluding him from the Privy Council. Henceforth he wrote anonymously. We may be sure this example was not lost on Francis the boy. He not only saw the joy of writing a book but he learned the value of anonymity . . . the use of a pen-name.

Sir Nicholas left an elaborate Will. All his children were well provided for, but Francis was left out entirely, thus indicating that his expectations lay elsewhere, which indeed they did, for he became a Gentleman-Pensioner of the Queen.

Judging by the portraits of Francis Bacon, Sir Nicholas and Lady Bacon, it is quite impossible for Sir Nicholas to have been the blood-father of Francis. He is cast in an entirely different mould from his foster-parents. The reader is advised to compare the photos of the persons concerned.

LADY BACON

Lady Anne Bacon was Sir Nicholas Bacon's second wife. She was the daughter of Sir Anthony Cooke, governor of Edward VI. The Cooke family were connected with Stratford, being large landowners. She was a perfect housewife, as well as being a very clever woman. She had been the tutor to young King Edward. She had a strong character and her accomplishments were many and varied. She was familiar with classical languages. In her private letters she quotes Latin freely. In her twenty-second year she translated and published *Ochines Sermons* from the Italian. When Francis was two years old she translated from the original Latin, Bishop Jewel's *Apology for the Church of England.* Her fame as a literary woman was such that Theodore Beza, years after this, dedicated to her his *Meditations.*

She was a deeply religious woman, strictly puritanical. . . . "A very saint of God," says Francis Bacon in after years. The day started with family prayers and ended with stories of Classical Adventures, Morality Tales and the Ancient Myths. Her home shone with the beauty of holiness like a sanctuary in those dark days of intrigue, hypocrisy, corruption and vulgar debauchery.

Lady Bacon died in 1610, over eighty, "being little better than frantic in her old age", says Bishop Goodman. She had been for years under the care of Francis Bacon.

Her goodness to him cannot be over-estimated. Her intellect and life were reflected in him in a variety of ways. She was his staunch friend and ally. She spent her money to assist him in his literary enterprises. She maintained the Queen's Secret and acted the part of foster-mother with tact and discretion. She was the head Lady-in-Waiting to Queen Elizabeth when Francis was born.

This is amply proved by a letter written by Lady Bacon to Anthony. Francis had apparently been hurt by something she had said or done or written, and so she writes to the elder (foster) brother, who apparently knows their real relationship, to mollify Francis by explaining that he has misunderstood. In writing to Anthony she makes this remarkable statement. (Explain to him) "it is not my meaning *TO TREAT HIM AS A WARD* : Such a Word is far from my Motherly Feeling for him. I mean to do him good." Such a significant phrase reveals the real relationship of the parties. He WAS the WARD of Lady and Sir Nicholas Bacon, not their son.

It is therefore quite consistent that Francis Bacon should write to Sir Toby Matthew, and refer to Anthony as his Friend, not as his Brother. He is speaking of having lost two dear friends. One he has lost "by ABSENCE". That was Matthew. The other by "DEATH". He names him "Mr. Anthony Bacon". He did not call him "Brother", but "a friend in whom he could confide."

Similarly in the Northumberland MS. he writes, "Anthony comfort and consort" but he did not write "Brother". (A Note by J. Edward Morgan, California, U.S.A.) True, he signs the Dedication of his Essays to Anthony, "Your entire *loving* brother", for they were brother-masons as well as foster-brothers.

HENRY VIII

Henry VIII was one of the most amorous of men and defied the religious susceptibilities of the entire world that he might marry Anne Boleyn, whom he afterwards executed to marry someone else. He was headstrong, passionate and utterly reckless. Elizabeth, the child of this marriage, had exactly the same temperament. The knowledge that her father, to gratify his lusts, had contracted free marriages, served as an example to justify her in her own personal concerns: Indeed, her ancestry had no fewer than four marriages by free and natural choice, contrary to royal custom and constitutional choice, in the seven generations running from old John of Gaunt. Henry was a clever man with a broad grasp of affairs, and through his predecessors there ran in his veins the genius of several Royal Houses.

"THE VIRGIN QUEEN"

Queen Elizabeth was born in 1533. This portrait was painted by Hilyard in 1585. The Queen would then be fifty-two years of age. Her son Francis Bacon would then be about twenty-four.

She was a very clever woman, literary to the finger-tips and possessed great genius administratively and intellectually . . . the greatest Queen that ever ruled our nation. She was skilled in the art of dissimulation and so covered up her private concealed life from the open eyes of the world. Said Francis Bacon of her, "This Princess was good and moral. She detested Vice. . . . The only commender of this Ladies Virtues is Time. The ages hath not shewed us one of the Female Sex equal to her in the administration of a Kingdom."

She died on the 24th March 1603.

SPENSER'S SIGNIFICANT TITLE PAGE: QUEEN ELIZABETH, THE EARL OF LEICESTER AND FRANCIS BACON

This Title Page embodies the Tragedy of Francis Bacon's life. On the left is Earl Leicester. The Bear and Staff identify him. Opposite is Queen Elizabeth with the Lion Rampant and the Sceptre at her side. These figures represent "Supporters" in heraldic parlance and sustain between them a shield bearing the arms of Francis Bacon, "A Boar".

It is a little Boar, *a baby one*. It is on a leash, a slip round its neck (a C.-T., masonically speaking), the end of it towards the Queen, indicating his youthful destiny was connected with hers.

In the bottom oval we again see the Boar (Bacon), now fully grown, regarding half defiantly, half longingly, a Rose-bush in full flower, the Tudor Emblem, inherited by Elizabeth from the House of York. "I breathe not for thee," is the meaning of the scroll, "Non tibi spiro" which the Rose-bush says to the flower. Note that the "*Rose*" is specifically italicized in the opening Sonnet to show the Poet's connection with the Tudor Rose.

All hope of "Succession" had passed when this Emblem was published. Earl Leicester had been dead twenty-three years and Elizabeth eight. In their day this revealing Title Page would have been a very unsafe venture. It passed, when published, as any other picture page, pointless of veiled meaning.

It carries the numerical signature 33 (Bacon) in three places. The Author is termed an "Arch-Poet", a reference to the "Royal Arch" of Masonry of which he was the Founder. 33 is also a sacred number that enters into the Higher Degrees of Masonry and the Rosicrucian Ritual.

The Title Page to "Spenser's" Works indicates that the Author was a member of the Rosicrosse Literary Society under whose auspices the book was published.

SIR EDWARD COKE

Sir Edward Coke, born 1552, educated at Trinity College, Cambridge, passed from Cliffords Inn (1571) to the Inner Temple (1572), called to the Bar 1578. He was the Recorder of Coventry 1585; Member for Aldborough, 1589; Solicitor-General, 1592; Speaker of the House of Commons, 1593; Attorney-General, 1594; Chief Justice Common Pleas, 1606; Lord Chief Justice King's Bench and Privy Council, 1613. In 1621/2 he was imprisoned for nine months in the Tower and became estranged for good from the Court Party. He died at Stoke Poges in 1634.

He wrote the four *Institutes*, the first reaching the 19th Edition by 1832, and on these rest his claim to be regarded as a great lawyer.

He was twice married. In 1582 to Bridget Paston, who brought him a fortune of £30,000. Nineteen weeks after her death he married an equally wealthy woman, Lady Elizabeth Hatton. His domestic life was full of quarrels and his private life was turbulent owing to his arrogant, overbearing temper.

He was the life-long rival of Francis Bacon (Coke was nine years his senior) and they always clashed in their interpretation of the laws and politics. He was a bitter, venomous, unscrupulous enemy from the early days when they publicly met in the early Parliaments of Elizabeth. They crossed each other's paths constantly in public life. The iron entered his soul when Coke's errors of law were set down by Sir Francis and presented to the Privy Council, also "his deceit, contempt, and slander of the Government, and his perpetual turbulent carriage are noted".

The disgrace was the climax of a series of conflicts between the two men in which Coke had been beaten. Its effect on a man who prized his reputation as an interpreter of English Law cannot be exaggerated.

It became his sole aim to drag his successful rival down. With Sir Lionel Cranfield (whose life is a study in safe and decorous villainy), and John Churchil (an infamous forger of Chancery Orders), he engineered a plot of revenge by springing a series of trumped-up charges—Abuses, Briberies and Corruption—against Sir Francis, recently created Viscount St. Alban.

The plot was successful. The Lord Chancellor was commanded by the King, *privately*, to abandon his defence and plead guilty . . . to save the King from a constitutional conflict with the Parliament and his Favourite Buckingham from Impeachment. With startling suddenness England's greatest Chancellor fell (1620/1). Fined, cast into the Tower, stripped of all Office. Coke even cited precedents urging that a corrupt judge should be hanged and pressed for his death. He had triumphed.

"I am the Coward Conquest of a Wretch's Knife," wrote Francis in the Sonnets, leaving Coke's name in the very line by weaving ("felling") it in so that posterity might know ultimately that the assassin of the Immortal Shakespeare was Coke.

"Coke was one of the most truculent and unscrupulous of English lawyers," says Dean Church. "He was a potent element in Bacon's ruin."

"He set the example of railing and invective in the Courts . . . of egotism and craven insolence." (Disraeli.)

"He was too bitter and narrow-minded to be a great man." (*Chambers' Ency.*)

The fact is that he hated the superior intellectual abilities of Francis Bacon. He knew his birth secret and used it against him whenever he could, eaten up with bitter jealousy.

He is destined to live to future ages as the miscreant who stabbed Shakespeare to the heart.

ROBERT CECIL, EARL OF SALISBURY

Cecil was the youngest son by a second marriage of Lord Burleigh, the famous statesman, with a daughter of Sir Anthony Cooke. He followed his father in his office as Secretary of State to Queen Elizabeth and afterwards to King James, with whom he had carried on secret negotiations prior to the Queen's death. James rewarded him by making him Lord Cecil of Essendene in 1603; Viscount Cranbourne, 1604; Earl of Salisbury, 1605.

He was a small, shrewd man of the world, a clerk in soul, without a dash of generosity in his nature. So long as he lived there was no hope of Francis Bacon rising in the world. He and his father kept him down, for they were jealous of his idealism in social and political affairs of State. Cecil knew the ill-omened secret of Francis Bacon's birth, having learned it as a State Secret from his father.

According to a Cypher Story of the times, he was the first to blurt out the knowledge to Lady Scales, a Lady-in-Waiting, to belittle the handsome youth at Court, Cecil being a hunch-back.

He laid a trap for Essex, which brought the latter to the block. Perfidious to the last, he tried, when dying, to poison James against Francis Bacon by whispering his venomous suggestions that, as a Tudor born, he had designs on the Crown.

He died in 1612 "and a burst of gladness breaks over Court and country at the news". (W. H. Dixon.)

ROBERT DEVEREUX, EARL OF ESSEX

Robert Devereux, afterwards Earl of Essex, was born in 1567. His mother is reputed to be Lettice Knollys, cousin to Queen Elizabeth, and one of the First Maids of Honour. When she married Lord Hereford, she continued to take a small share in the Court.

His birth is not to be found in any of the registers of the Devereux or Hereford families. Nor is it in the Parish register of Netherwood, Hertfordshire, where it is presumed he was born: For he was actually the second son of the Queen by Leicester.

He was a clever youth, took his M.A. at the age of fourteen, and is early introduced to the Court. He comes into prominence in May 1587 when his father, Leicester, resigned the post of Master of the Horse *in his favour*. After his death Robert is swiftly advanced in honours, money, estate by the Queen. There is not the slightest doubt that their relationship is that of mother and son. For him to be represented as *the lover* of the Queen is absurd. She was fifty-four when he was twenty. In any case, *when he was twenty-three* (1590) *he married Sir Philip Sidney's widow*. And though the Queen was angry (saying she was not good enough in station for him) it made no difference to her motherly affection.

All along he acts at Court as though he were her son, a high-spirited young man and she a doting mother. His reckless Tudor manners and his handsome chivalrous style endear him to the populace. He was trapped into a false move by his enemies, notably Cecil, and was sentenced to death for High Treason. He sent the Queen her Ring, mutely asking for pardon. It fell into the hands of the Countess of Nottingham, who was then carrying on an amour with Cecil. They saw it never reached the Queen. Months afterwards on her death-bed the Countess confessed her sin to Elizabeth. "God may forgive you but I never shall," shouted the Queen after shaking the dying woman violently. She returned to the Palace to die of a broken heart calling out the name of the son "who had been fetched to his death by a trick". Someone carved over his cell in the Tower his real identity, "Robart Tidir".

"ROBART TIDIR"

This inscription constitutes perhaps the nearest direct proof in sight that the Earl of Essex was Queen Elizabeth's son, Robert Tudor. It is over the doorway of a small cell in the Tower of London—at the foot of the Beauchamp Tower—in which the Earl was imprisoned prior to his execution.

"Robart Tidir" is the Welsh form of "Tudor" (pronounced Tidir). It must have been carved at the instigation of someone in authority and with the connivance of the Governor of the Tower. The records have all been carefully searched to ascertain whether there was a State prisoner of this name. There is no one. It applies, and can only apply, to one man, who once occupied the cell, a State prisoner in the Tower . . . the Earl of Essex, who was actually by birth "Robart Tidir".

The carving was made to leave an imperishable record of the real identity of the Earl. It is a piece of evidence that no historian has a right to overlook in dealing with the tangled history of the Elizabethan Era.

Mr. B. G. Theobald writes as this work goes to press:

"It is a coincidence that TIDIR in Reverse cipher is 67, which is

likewise 'Dudley' in Simple cipher. But the unusual variant 'Robert' may well have been deliberately chosen because in both ciphers this equates with the word 'Parent'; and thus we have

ROBART (R) = 80 = Parent (R)
TIDIR (R) = 67 = Dudley (S)

which may be interpreted as a secret message from Essex saying: (I am) Robert Tudor. Parent: Dudley."

THE HILYARD MINIATURES OF QUEEN ELIZABETH AND FRANCIS BACON

These miniatures were painted at the same time by the Court Painter Hilyard. Francis Bacon was eighteen years of age and the Queen forty-six. They sat for their portraits at the time Francis had been sent to the English Court with despatches for the Queen from her Ambassador, Sir Amyas Paulet. The youth was in the train of Sir Amyas at the French Court.

The likeness between the Queen and Francis is unmistakable. They bear a striking resemblance to each other. They look what in fact they are . . . mother and son. She is a young matron in her prime and he "fathers himself". The artist has painted the sitters in the same style with profiles at the same angle as though to denote their secret relationship.

KENILWORTH CASTLE

This is how Kenilworth Castle actually appeared at the time the Earl of Leicester gave his series of Royal festivities to Queen Elizabeth in 1575. "The Princely Pleasures of Kenilworth" lasted for eighteen days, costing £1000 daily. We have a graphic account by Laneham and Gascoigne of the wonderful pageant.

Francis Bacon would then be about fifteen years old. Leicester, upon whom many had looked for years as the King to be, is apparently making a last desperate effort to persuade the Queen to make their private marriage known and to place one of their sons, Robert Devereux (afterwards the Earl of Essex), next in the Succession, if not Francis.

Elizabeth had met Leicester in the Tower in 1554 . . . twenty-one years ago. He was no nearer public acknowledgment of his real position towards her than ever he was. There is no doubt he was fighting for his sons . . . but the Queen passed on "in maiden meditation, fancy free".

There is reason to believe that the Queen called at Gorhambury and took young Francis with her to see the sights at Kenilworth. Many authorities believe him to have been "Laneham" and "Gascoigne" who wrote descriptive accounts of the festivities.

FACSIMILE OF EDWARD ALLEYN'S NOTE RESPECTING HIS ALLEGED PURCHASE OF *SHAKESPEARES SONNETS* IN 1609.

Alleyn's note appears on the back side of a letter written to him by one Thomas Bowker. It is the only direct proof ever adduced that *Shakespeares Sonnets* were published in 1609. But there is no date on the Bowker letter nor to any of Alleyn's notes of expenses. It is the last item, which is suspicious, as it could have been written in any time by Alleyn himself up to 1626, the date of his death. There is nothing whereby this last item can be dated, nor is there any evidence that it

does not relate to *Shakespeare's Sonnets to Sundry Notes of Musicke* published in 1599 and which ran into three editions by 1612. Moreover, the handwriting of this entry differs, in my opinion, from the penmanship of the other items on the slip. In view of the fact that Collier forged many items in Alleyn's documents in order to make evidence for his researches, one hesitates to accept as genuine a document that may be tainted. The note as it stands does not warrant the statement that Alleyn "bought a copy of Shakespeare's Sonnets in 1609 for fivepence". The truth is we do not know, from Alleyn's note, which was the Sonnet-book he bought, or when he bought it.

The original letter is to be found in Dulwich College. Its actual size is $7\frac{1}{2}$ by $6\frac{1}{8}$ ins.

THE TITLE PAGE OF *SHAKE-SPEARES SONNETS*
The 1609 Quarto.

The reader will note the Title Page does not say the book was printed and published in 1609. It simply gives a number . . . nothing more. If one assumes this stands for a date, the internal evidence makes it quite clear that some of the Sonnets could not have been written before 1609.

The poet refers to himself as having been on friendly terms with a king . . . "Whilst I, *my Sovereign*, watch the clock for you", as his "Advocate" i.e. a lawyer, and as having suffered under the Law of Attainder, being "Impeached" for allowing certain "Abuses" to take place, a "Suborned Informer" having laid information against him.

The only person, a Lawyer, who suffered Impeachment in that Age was Francis Bacon, Lord St. Alban. He lost his civil rights, Churchil having been suborned by Coke and Cranfield to bear false witness against him under promise of reinstatement in the Chancery Court, from which he had been dismissed by Francis Bacon. The term "Impeachment" rules out any Commoner as the Sonnet Author. The King's lawyer, "his First Slave", suffered in 1620/1, and as this Sonnet-Diary tells the story of his fall, we can be absolutely certain the book was never written in 1609.

Moreover, scholars like Professors Pollard, Neidig and Greg have proved that many Shakespeare Quartos carry numbers which cannot be regarded as dates. The black and white of the printed page is no evidence as to the date of publication. This can only be determined on other grounds. Once this truth is recognized, the Sonnets will be seen to be the diary of a life from youth to old age.

FACSIMILE OF THE FIRST PAGE OF *SHAKE-SPEARES SONNETS*
THE 1609 QUARTO

One of the prime secrets of the Sonnets is told in the first Sonnets of the first page of the first edition. It enfolds Queen Elizabeth's Royal Secret, the fact that she was a "MOTHER" of a concealed Son, who had been brought up with foster-parents, known to the world as Francis Bacon.

He dare not write openly about the secret of his birth, but he writes a series of innocent Sonnets and he "FELLS" (see Sonnet 68 ; LLXVI) or weaves, by "dressing old words" to spell out new meanings, the truth of his parentage. His "poor Suit" (so often mentioned in his

early correspondence) is nothing else but to be publicly recognized as next in the "Succession" to the Throne by the Queen and her Ministers.

If the reader will study the Initial Capital Letters, he cannot fail to admit that the words "PAW" in the first Sonnet, and "WHAT" and "WHISPr" in the second, are not spelled consecutively as the result of blind chance. They obviously form part of a design and predicate a designer . . . the poet himself.

If one were tempted to think that the letters were dropped into this particular order by accident, without a conscious designer, he would be undeceived speedily by the design shown in the printing of the first Sonnet; the words are so spaced that a line drawn on the diagonal from the word "and" in the last line to the second word "selfe" in the eighth line touches letters which spell out "fr bacon". This spacing out of words in the respective lines could only have been done with the connivance of the printer, who must have brought the letters on the diagonal according to the instructions of the poet himself.

But this design does not end here. It forms part of a sentence which clinches the "design argument" and proves it to be the work of a designer who uses the remainder of the lines in a very subtle manner that precludes coincidence. Take the seventh letter in each line, from lines seven to one and the letters spell "a tuder heire". This message is given in such a way that it forms a square (see the decoded Sonnet) and also the form of a "T", both having a Masonic signification. Conjoined with the sacred number "seven" it is certain that the poet is trying to give his brethren an Elizabethan Secret "ON THE SQUARE", and that he is a Mason.

The complete message thus given in two parts is as follows:

"*and fr. bacon's a tuder heire.*"

It proclaims the secret of Francis Bacon's Royal Birth better than any mere reported gossip of the times. The chief party concerned—the concealed son himself—left it openly for all the world to see when the hand that wrote it was dust.

The further messages in the capital letters provide additional evidence of the truth of the matter. "To PAW AT Thy Majesty: Francis Bacon —Hist—be Francis Tuder", is an equally wonderful message. Queen Elizabeth was the LION of England. The poet Francis regarded himself as her CUB. He "Paws" at her to make her take notice of him, to recognize him. In effect he says to his reader, "Hush! Don't tell anyone. I, Francis Bacon, am a Tudor of the Blood Royal. The Queen is my mother."

And now the message folded in the second Sonnet proves the truth of the decoding. The "Pawing" is followed by a request to the Queen. The poet wants her to do something . . . to say something . . . "WHISPr WHAT?" says the Queen. "Whisper Tudor! Whisper Tudor! Whisper Be a Tudor," says Francis.

That this "Whisper" refers directly to the "Succession" to the Crown is shown by the arbitrary use of the capital "B" placed under the word "succession" in the last Sonnet line, to draw attention to it.

There are similar clean-cut messages running through all the Sonnets . . . 154 in all.

Apart from this type of message there are others based on the science of numbers. This first sonnet page reeks with them. They show that everything in connection with this page was worked out with exquisite design and mathematical precision. (See B. G. Theobald, *Shakespeare's Sonnets Unmasked.*)

THE HAMLET QUARTOS

BEFORE THE DEATH OF QUEEN ELIZABETH: THE FIRST PAGE OF THE "HAMLET" QUARTO, 1603.

AFTER THE DEATH OF QUEEN ELIZABETH: THE FIRST PAGE OF THE "HAMLET" QUARTO, 1604.

Note how the text has been altered in the 1604 Quarto and the Royal Coat of Arms substituted for the "A.A." Headpiece.

The Tragicall Hiſtorie of

HAMLET

Prince of Denmarke.

Enter two Centinels.

1. STand: who is that?
2. Tis I.
1. O you come moſt carefully vpon your watch,
2. And if you meete *Marcellus* and *Horatio*,
The partners of my watch, bid them make haſte.
1. I will: See who goes there.

Enter Horatio and Marcellus.

Hor. Friends to this ground.
Mar. And leegemen to the Dane,
O farewell honeſt ſouldier, who hath releeued you?
1. *Barnardo* hath my place, giue you good night.
Mar. Holla, *Barnardo.*
2. Say, is *Horatio* there?
Hor. A peece of him.
2. Welcome *Horatio*, welcome good *Marcellus.*
Mar. What hath this thing appear'd againe to night.
2. I haue ſeene nothing.
Mar. *Horatio* ſayes tis but our fantaſie,
And wil not let beliefe take hold of him,
Touching this dreaded ſight twice ſeene by vs,

There-

The Tragedie of

HAMLET

Prince of Denmarke.

Enter Barnardo and Francisco, two Centinels.

Ber. VVHoſe there?
Fran. Nay anſwere me: Stand and vnfolde your ſelfe.
Ber. Long liue the King.
Fran. *Barnardo.*
Ber. Hee.
Fran. You come moſt carefully vpon your houre.
Ber. Tis now ſtroke twelfe, get thee to bed *Francisco.*
Fran. For this releefe much thanks, tis bitter cold,
And I am ſick at hart.
Ber. Haue you had quiet guard?
Fran. Not a mouſe ſtirring.
Ber. Well, good night:
If you doe meete *Horatio* and *Marcellus*,
The riualls of my watch, bid them make haſt.

Enter Horatio, and Marcellus.

Fran. I thinke I heare them, ſtand ho, who is there?
Hor. Friends to this ground.
Mar. And leegemen to the Dane,
Fran. Giue you good night.
Mar. O, farwell honeſt ſouldiers, who hath reliev'd you?
Fran. *Barnardo* hath my place: giue you good night. *Exit Fran.*

THE HAMLET QUARTOS

A comparison of the opening pages of the first and second Quartos of Hamlet published in 1603 and 1604 is interesting and significant.

The 1603 Quarto was published before the death of Queen Elizabeth; the 1604 Quarto after her death.

The first page of the second Quarto has been radically altered. A

character named FRANCISco (i.e. Francis) is introduced with a sentinel named Barnardo. The scene opens with the challenge :

Barnard : Whose there ?
Francis : Nay ! Answer me ! Stand and unfold yourself.
Barnard : LONG LIVE THE KING.
Francis : Barnard !
Barnard : Hee.

This alteration has no open meaning and is totally unnecessary to the Play. The 1603 dialogue would have served equally well. The character Francisco disappears a few lines later and is never heard of again.

The change was obviously made for some esoteric reason by the Author. A possible explanation is this : Francis Bacon wished to leave a record that since the Queen had died in 1603 he was the REAL HEIR to the Throne in 1604 when he reprinted *Hamlet*. Hence the use of the Royal Arms as a Headpiece and Barnardo's cry to Francis, "LONG LIVE THE KING". Barnardo knows that Francis is a Tudor. "Hee" is the true Sovereign.

We are usually told that the 1603 Quarto was a pirated one. Whether this is so or not the title-page has the double "A", the mark of the Rosicrosse Literary Society, *and is the same block used in the* "1609 *Quarto" of "Shakespeares Sonnets*", privately printed and published to the Secret Fraternities.

The Initial Capitals and first words of the lines on the 1604 Quarto give an interesting message in code which indicates the Author's Tudor birth was known to the Elizabethan Freemasons as a Masonic Secret. Here are the Code Letters and Words, the last line is the first, marked "*Exit Francis*".

Barnardo. GO. A Fr I thinke. ET I U No. H.A. F.T. You. Hee. Barnardo. Long live the King. Nay. W.H.

The message can be plainly written as follows :

Barnardo : Go ! A Freemason, I think. And I know you.
(*F.*) Hiram Abif !
(*B.*) You're Francis Tudor.
(*F.*) (I am) Hee.*
Barnardo : Long Live the King.
(*F.*) Nay ! William Himself.

Francis was known to the Elizabethan Freemasons as Mr. W. H., i.e. "Mr. William Himself", now known to the Schoolmen as the elusive "Mr. W.H." of the Sonnets.

The *Hamlet* Title-page 1604 gives a double hint of the identity of the author from the initial letters of the lines which spell Bacon from the word "By :" "B.N.a.Co." The same name is also spelled if a diagonal line is drawn from "By" to "co" in "according". The print is purposely spaced so that it touches "B.an.co." Seeing that the "B" belongs to "By", the hint is obvious that *Hamlet* is "By Bacon", who, like the Prince in the Play, cannot inherit his Kingdom.

*The "Hee" indicates the Masonic Song-Phrase, "Worthy Freemason He-e." The "e" is always repeated, "e, e".

"BY THE MIND SHALL I BE SEEN"

This illustration is a fascimile from a Rosicrosse Emblem Book, Peacham's *Minerva Britanna.* It carries a secret Francis Bacon Signature indicating the hidden man behind the Stage Curtain who wrote the Immortal Shakespeare Plays. He says in effect, "Though you cannot see me, I shall be known by my mind to those who wish to find me."

He was known to the Fraternity of the literary Rosicrosse as the Head of the Secret Orders; and Thomas Powell, a contemporary, wrote some verses identifying him as Shakespeare. He refers to Francis Bacon's Emblem in the line:

"Oh give me leave to pull the Curtayne by."

To a Brother who has been taught to read, the verses disclose the identity of "Shake-speare".

Reviews on

SHAKESPEARE: CREATOR OF FREEMASONRY

The Northern Freemason: "The author whose ability as the editor of the *Alfred Dodd Edition of Shakespeare's Sonnets*, etc., has earned world-wide recognition has now produced a remarkable examination of the Plays and Poems which proves that these works were saturated in Masonry and that Shakespeare was a Freemason."

Local Government Service: "Alfred Dodd is a Past Master and has made an extensive examination of the Plays and Poems, particularly *Love's Labours Lost* and *The Tempest*, in an endeavour to prove that Shakespeare had much to do with the establishment of speculative Freemasonry. His statement of the case is ingenious."

Bristol Evening Post: "This book is a straightforward compilation of specific statements from the pen of the author of the *Shakespeare Plays*. . . . Speculative Freemasonry was born in the Elizabethan Era. The 1717-23 theory is no longer tenable in view of the evidence that the Elizabethan Brethren moralized on tools in 1589 . . . Many Freemasons will be interested to read the author's theories."

The Crewe Chronicle: "This is a new angle on Shakespeare. Was he Freemasonry's founder ? . . . The theory that he was responsible for inventing Speculative Freemasonry is cleverly suggested by Mr. Alfred Dodd. . . . It is a fascinating theory . . . which it is necessary to approach with an open mind. Whether the reader agrees with Mr. Dodd or not, he will at least concede to the author ingenuity and patient research and a more than the ordinary man's familiarity with the Shakespearean text . . . The Craft will discover in it aspects of the Masonic Ritual that had not struck them before."

Public Opinion: "Those who think that the birth of Freemasonry took place in 1717 may or may not be prepared to consider the points made by Mr. Alfred Dodd in his remarkable book. . . . Mr. Dodd gives his evidence and its validity will doubtless be debated; but the author certainly presents an amazing case with forcible conviction. To the general reader the literary clues will prove as intriguing as a detective story."

Reynolds: "Mr. Dodd in his quotations and the inferences he draws from them seems to me to give the whole show away. . . . This is as wild a theory as any I have ever heard. It beats the Baconian even . . . But I never had much opinion of Freemasonry."

East Anglian Times: "The claim is a bold one but the author reasons well and his conclusions will be found well supported by thoughtful comment. The writer handles his case extremely well."

South Wales Argus: "The title of the book reminds me of that other ingenious volume, *Bacon is Shakespeare*; and it is just as worthy of credence. . . . The book reminds me of the writings of the late Sir Ed. Durning Lawrence. The Masonic Ritual could have been written by anyone of the thousand men of talent in the early part of the eighteenth century."

Reviews on "Shakespeare: Creator of Freemasonry"—continued.

Devon and Exeter Gazette: "He deals with the great Shakespeare Folio of 1623 and analyses various Plays, and contends that much of the writings contain hidden meanings. Even those of us who are not Masons will find the greater part of this book interesting."

Masonic Tribune, Washington: "Was Shakespeare a Mason? . . . If the great dramatist were a member of the Masonic Fraternity, there certainly should be definite proof in support of the same."

Nottingham Guardian: "The author sets forth the suggestion that not only was Shakespeare a Freemason but one of the authors, if not the sole author, of the Mysteries of the Craft."

The Echo: "Who would have thought that Prospero's innocent words to Caliban, 'I lodged thee in my own cell . . .' was speaking Masonically . . . Even in the ornamentation of the stockings on the Westminster Abbey statue, this ardent author finds that the entire drawing is Masonic. . . . One can only close the book in silent wonder. . . ."

Birmingham Mail: "Bro. Dodd's exhaustive research has produced a much more impressive revelation if we take his premises as authentic and his conclusions as accurate. . . . So far we go . . . that Masonry was a social force may have been actually long before the generally accepted date and that Shakespeare was more likely than not to have been in the Craft. . . . It may be freely allowed that in *Love's Labours Lost* and *The Tempest*, there are numerous Masonic sundry expressions. . . . Mr. Dodd has emphasized the obvious similarity between some of the phrases in Shakespeare's Plays and in the Masonic Text Books. Withal he has evidently pursued his researches with infinite care and paramount enjoyment, and his book does convey something of the fascination of the pursuit after knowledge."

Masonic Record: "It is a new and a bold hypothesis . . . He presents the Hiram Legend in a series of extracts and submits a detailed examination of what he describes of Shakespeare's first and last Masonic Plays, *Love's Labours Lost* and *The Tempest*. Bros. Anderson, Desaguliers and even De Quincey are placed in a new light as persistent and careful circulators of the Truth."

Manchester City News: "He adopts the painstaking Baconian technique of significant phrase, hidden meanings, cyphers and the rest to show that Shakespeare was a Mason and the hitherto unknown writer of modern Speculative Freemasonry. Certainly he proves Shakespeare to have used Craft similes in astounding frequency."

The Freemason: "We are confronted with the bold assertion . . . *Shakespeare: Creator of Freemasonry*, the title of a certainly readable and most interesting book . . . The book contains many quotations from the works of the Great Master with significant allusions to the Order with several interesting illustrations."

Warrington Guardian: "It is a question for the curious. If he were the culprit who founded Freemasonry, then one of the world's greatest mysteries has been solved, and the year 1717 has been robbed of a great deal of illustrious fame . . . Mr. Dodd builds up a case by producing from the writings of Shakespeare astonishing evidence of his knowledge of Craft Secrets . . . a fascinating theory."

Reviews on "Shakespeare : Creator of Freemasonry"—continued.

The Two Worlds : "He has compiled from the Shakespeare text a mass of references, direct and indirect, which include references to nearly every item, both of the regalia and the tools. . . . Some of the Sonnets form a mathematical clue which gives ground for serious thought to the masonic scholar. . . . Mr. Dodd has a thorough grip of his subject, and is familiar with most of the literature which revolves round it. . . . Considerable controversy will revolve around the theories put forward . . . but the book is thought-provoking, interesting and informative, particularly to craftsmen."

The Bulletin : Official Organ for International Co-Freemasonry : "It is of great importance as a contribution to Masonic origins. . . . The Speculative System and the Rituals . . . have generally been placed in 1717. . . . Bro. Dodd would show that the period is only one of emergence and that the true formative work was that of one supreme genius a century before. . . . He sets little value on the importance of the Operatives, the Acception, and the antiquity of the Old Charges. The operative organization had been smashed much earlier. . . . The book deserves to be read by all Brethren and might provide the subject for many occasions of fruitful study in Lodge." (A long review of eight pages, very thoughtful and appreciative.)

The Modern Mystic : "Mr. Alfred Dodd, a Past Master, has issued a work of research which extends Owen's thesis that Shakespeare was a Rosicrucian Knight, the Grand Master of the Order, the writer of the Rituals, and goes far beyond it in amplification and justification. . . . There are indications that Francis Bacon did plan the Masonic organization. The degrees themselves favour such an hypothesis, for the Bacon cabalistic number 33 is the highest a Mason can attain."

THE LIBRARIAN OF GRAND LODGE : "I am reading your work with great interest and profit."

B. G. THEOBALD at the BACON SOCIETY annual dinner : "It is now becoming increasingly apparent, owing to the very remarkable researches of Mr. Alfred Dodd, that Sir Francis Bacon was not only a Freemason, but virtually the Founder of what is now known as Modern Speculative Freemasonry."

BRO. ARNOLD BANKES, Grand Secretary, International Co-Freemasonry, 33°, Switzerland : "I am only a small way through your book and am just *STAGGERED* (he underlines the word). . . . I have noticed several significances that you have not so far mentioned. I have brought *Love's Labours Lost* and *The Tempest* with me to work through them. . . . I think that one or two or three of your suggested interpretations *standing alone* would be pretty far-fetched and impossible ; but when it is consistently spread all through the Play in what is otherwise a lot of twaddle, the evidence is cumulative and overwhelming."

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